Reuben de Lautour

The Bridge of a Single Hair

for Flute, Clarinet, Violin, Violoncello, Percussion, Piano

2018

The Bridge of a Single Hair

Instrumentation

Flute doubling piccolo
Clarinet in Bb
Violin
Violoncello
Percussion: Vibraphone, Crotales, Sandblock, Tom
Piano

Duration: approx. 11’

Score is in C

Composer contact:

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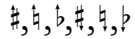
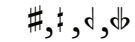
+90 537 303 74 43

Performance Instructions

All instruments

Strings and winds should play non vibrato at all times unless indicated.
For very long notes, change bow or breath smoothly when necessary to ensure good consistency of tone. The change does not have to be completely inaudible.


Detune the note by a small amount, about 1/8 tone.


Three quarter sharp, quarter sharp, quarter flat, three quarter flat.

Vibrato between the notated pitch and the accidental.

Vibrato: line indicates approximate width and speed.

nv. Non vibrato (after vibrato).

Quick 1/4 tone bend above the note and back.

1/4 tone bend above the note and back in the rhythm indicated.

Scoop: bend down off the note while making a slight decrescendo.

Woodwinds

Cover the embouchure hole completely and blow air through the instrument.

Diaphragm accent: momentarily increase air pressure to create a short swell inside a sustained note.

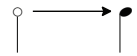
Pizzicato.

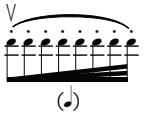
Circle indicates alternate fingering; pitch can deviate slightly.

◑ Aeolian or airy sound, roughly 50/50 mixture.

Strings

Cello: The bottom string should be tuned one octave lower (C1).


Smooth transition between playing techniques.


Jette. Note in brackets indicates total duration.

Play the highest note possible.

pizz.
Fingernail pizzicato.

pizz.
Snap pizzicato on the string indicated. Mute the string with the eft hand to suppress the pitch of the note.

ST, SP, N Sul tasto, Sul ponticello, Normale (after ST or SP).

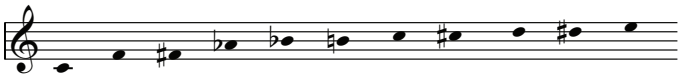
Short emphasis on the note without stopping the bow.

Gradually increase bow pressure to create a rough sound.

Performance Instructions (cont.)

Percussion

Only the following pitches are required for the Crotales part:



Sandblock: play in a circular motion to produce a smooth, continuous noise-like texture.

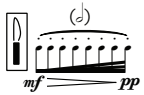
Small metal knife.

+

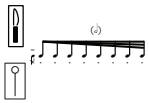
Mute the instrument / drum.

Open pedal

Depress the pedal and leave down until otherwise indicated. As there are no pedal changes in the piece, the pedal can be jammed down with a brick or heavy book.



Bounce the knife on the instrument to produce a jette-like effect for the duration indicated by the note in brackets.



Same as above, but add a grace note before the jette effect with a mallet.

Piano

The piano should be prepared as follows:
Detach the hair of a cheap violin bow, and tie off each end to prevent splaying. Pass the hair underneath the strings of the note D#7. Each end of the bow should be within reach to perform the arco sections of the part.

The bass strings should be slightly muted with a large heavy towel or sheet, so that the resonance is cut by about half.

arco

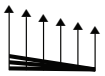
Draw the bow continuously by pulling each end continuously. Bow changes can be audible.

Open pedal

Depress the pedal and leave down until otherwise indicated.

Play on the keyboard.

Play while muting the string inside the piano.



Strum the upper strings from high to low inside the piano in the area behind the bridge.

pizz

Pluck the string insdie the piano.

Roll with two soft mallets on the bass strings while moving slowly up and down in pitch.

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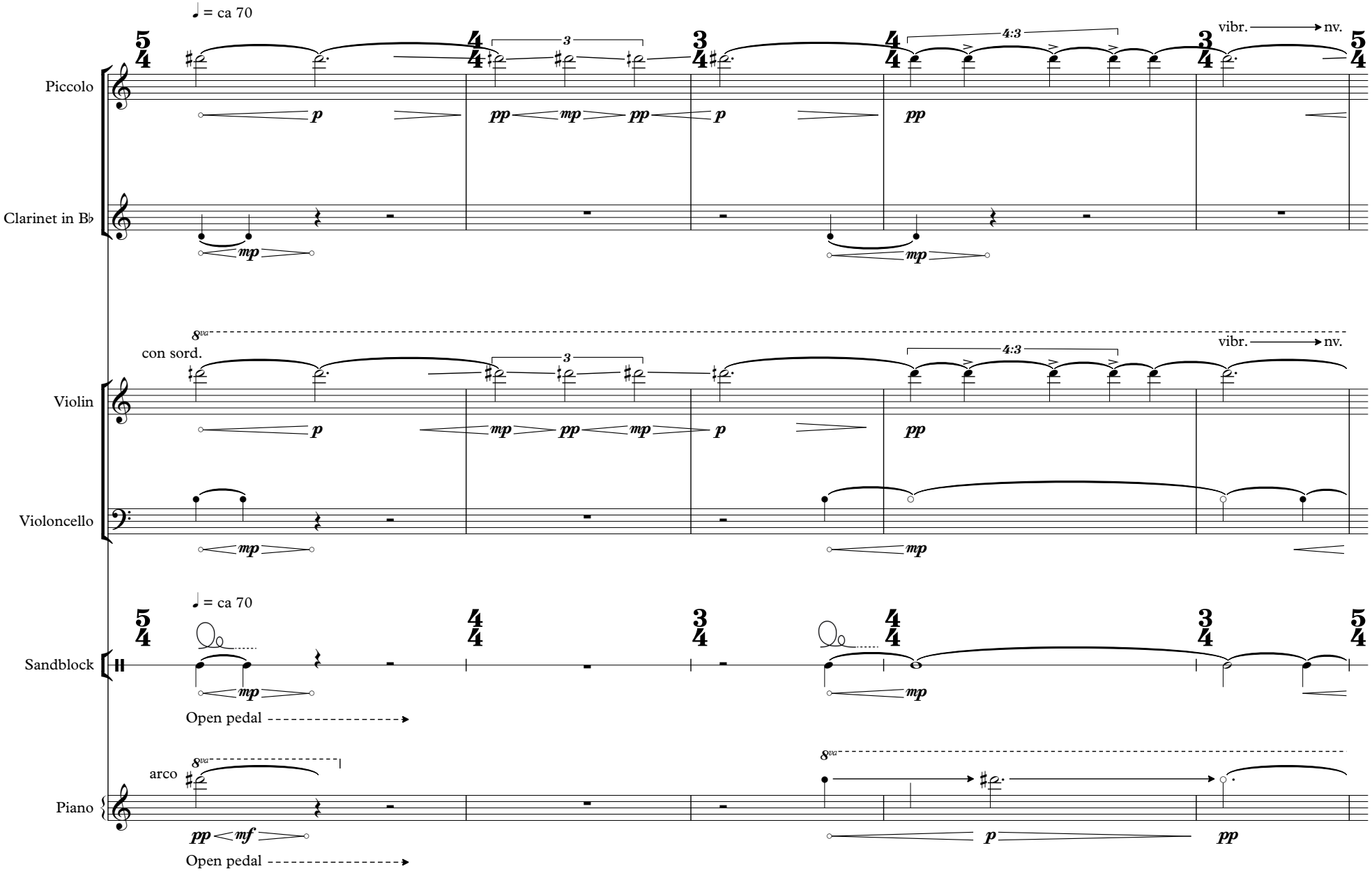
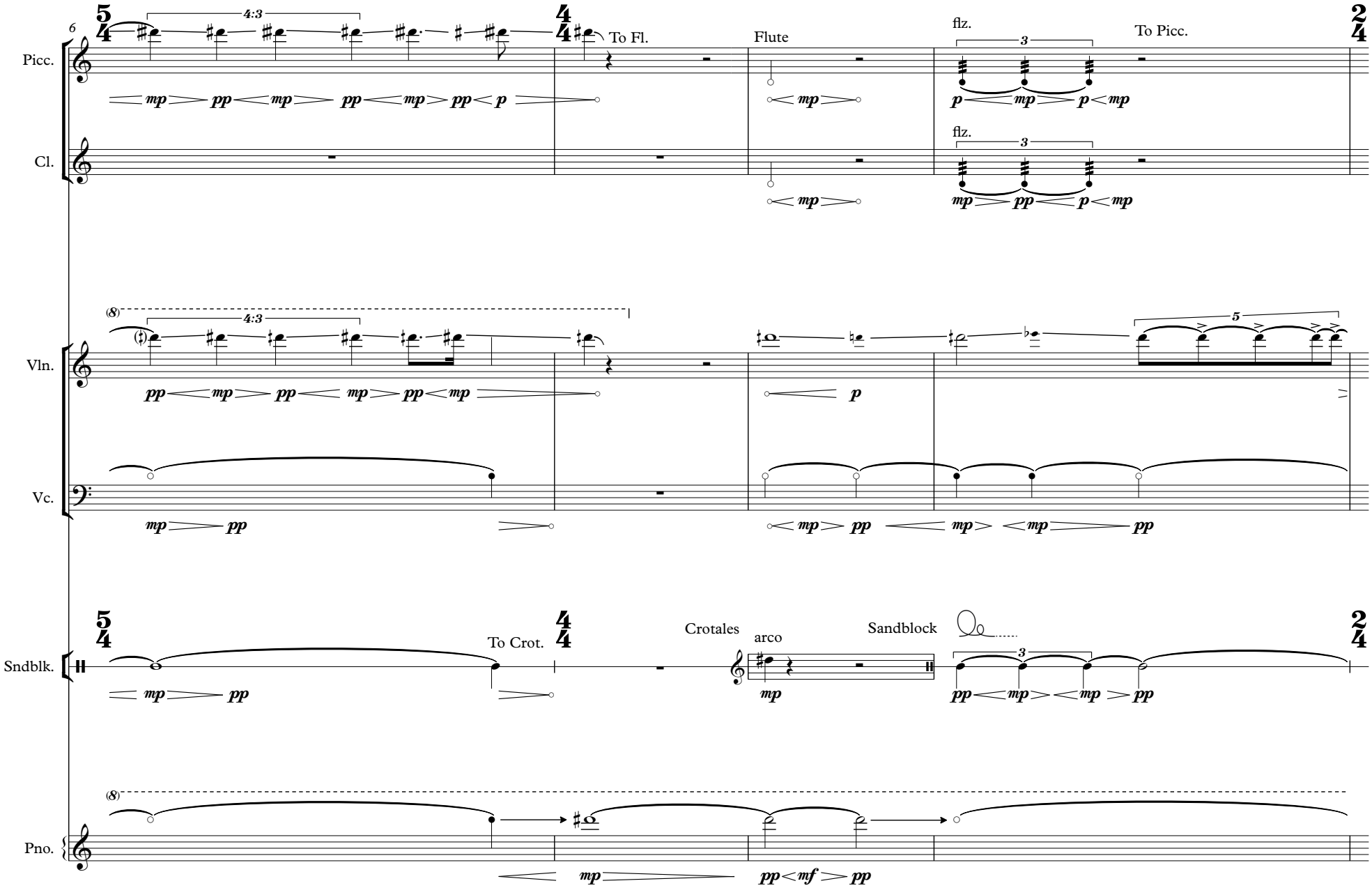
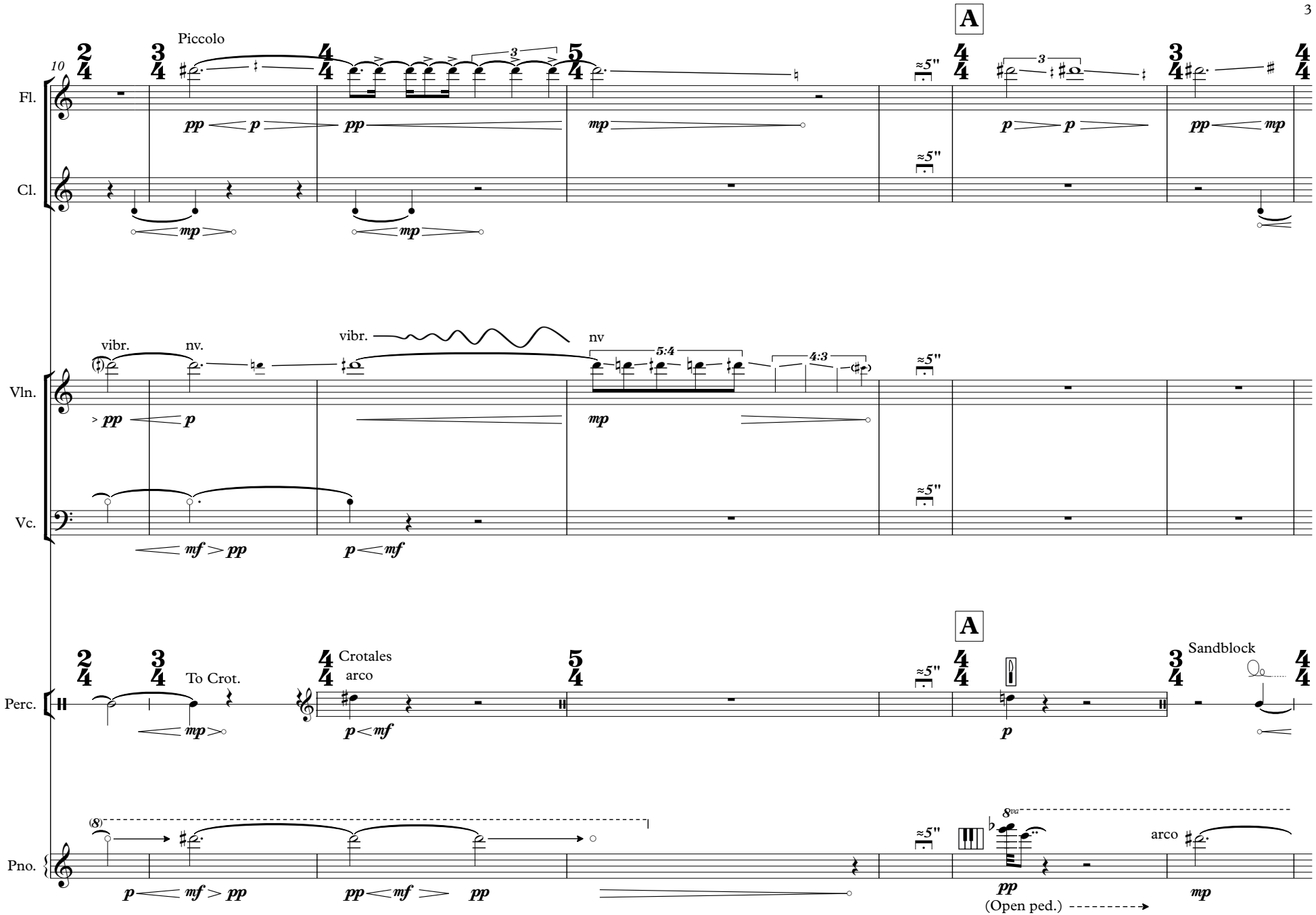
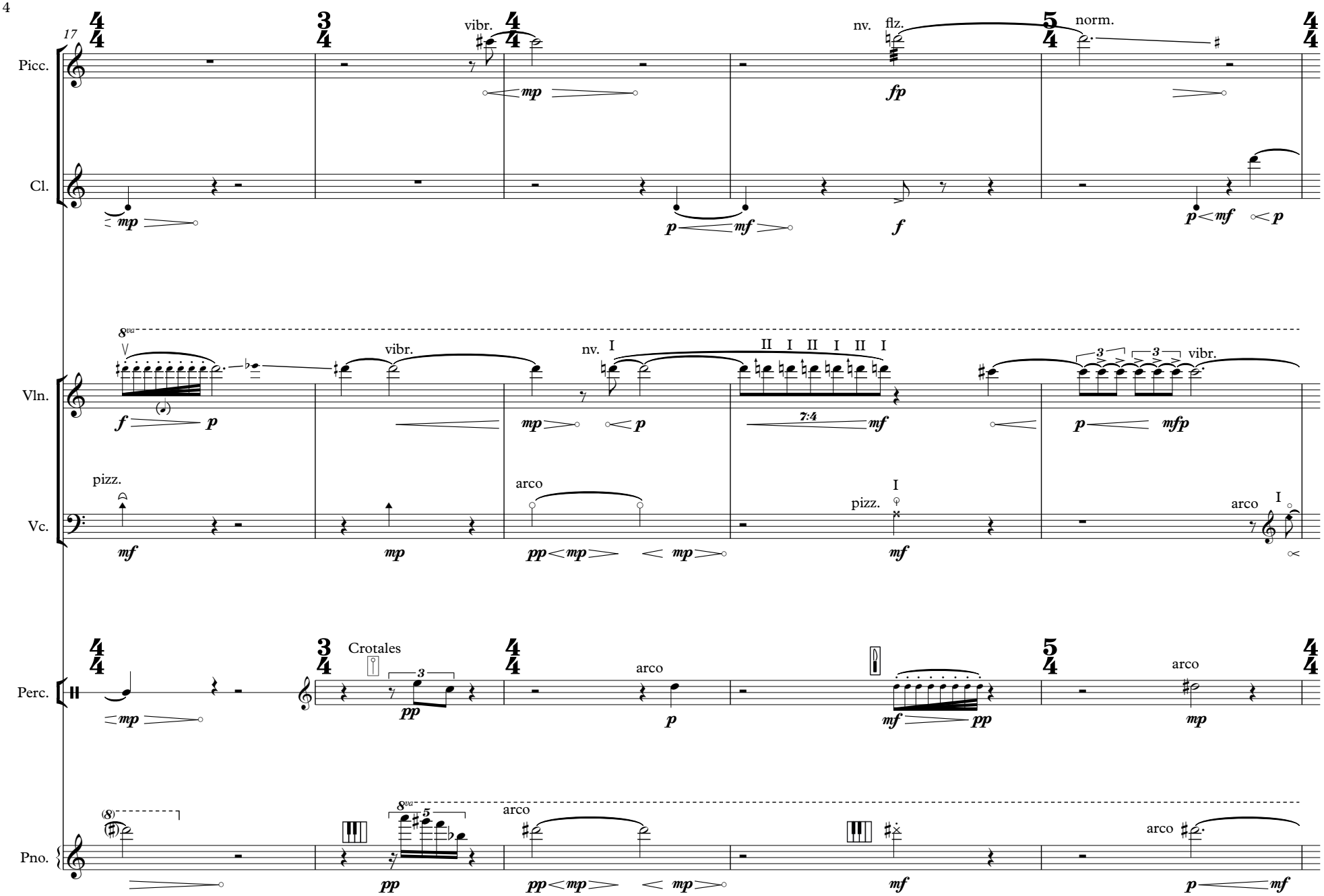
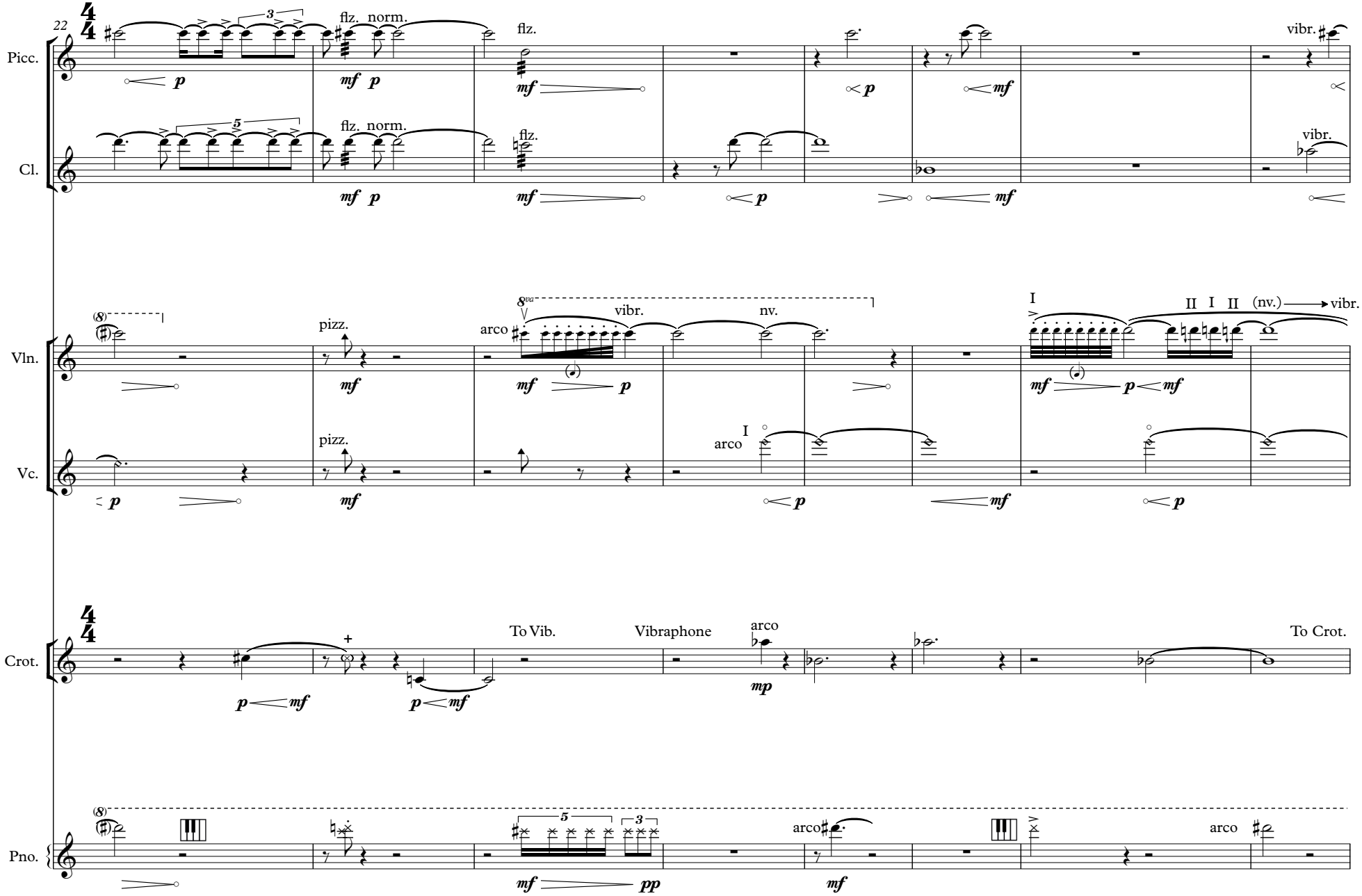
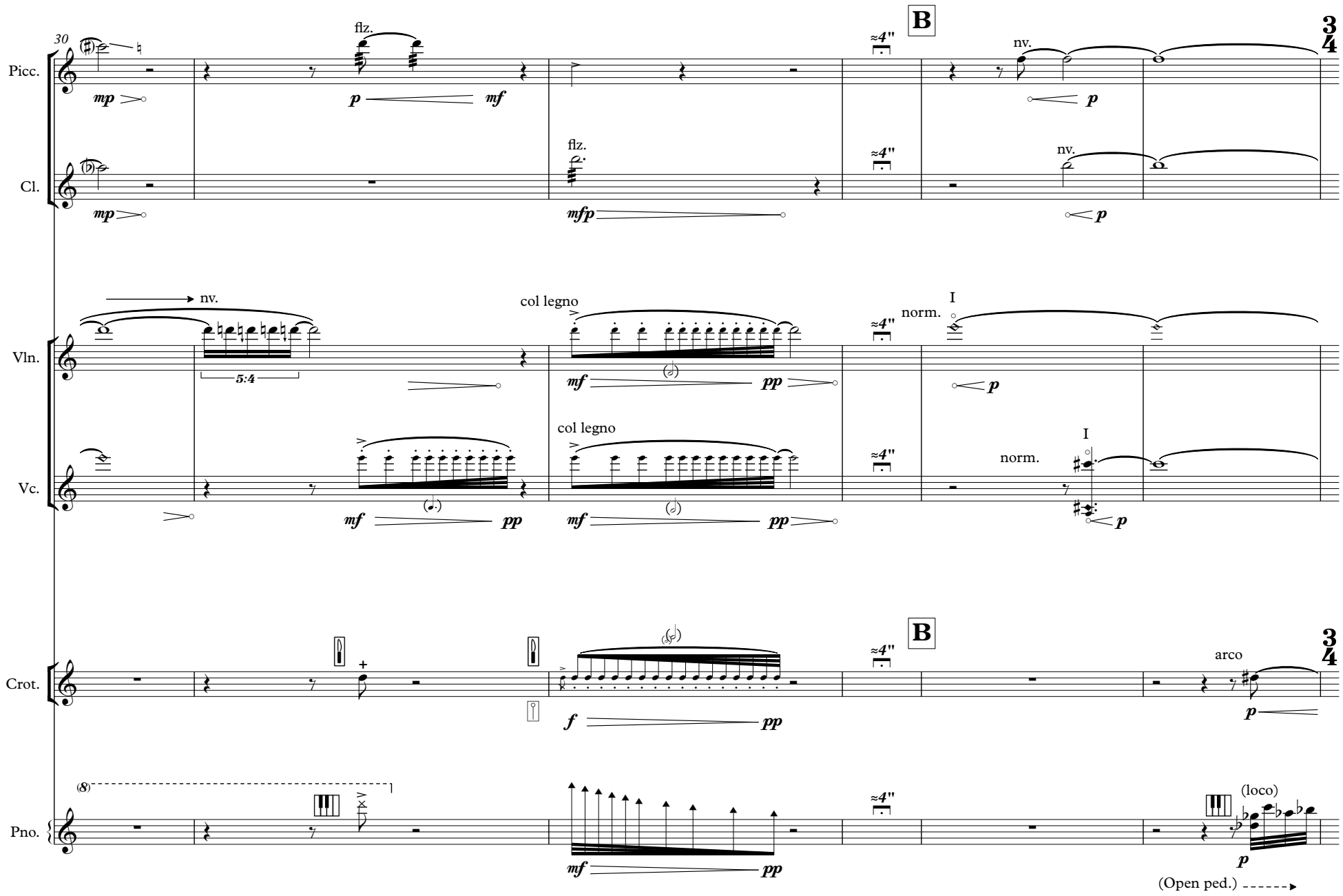


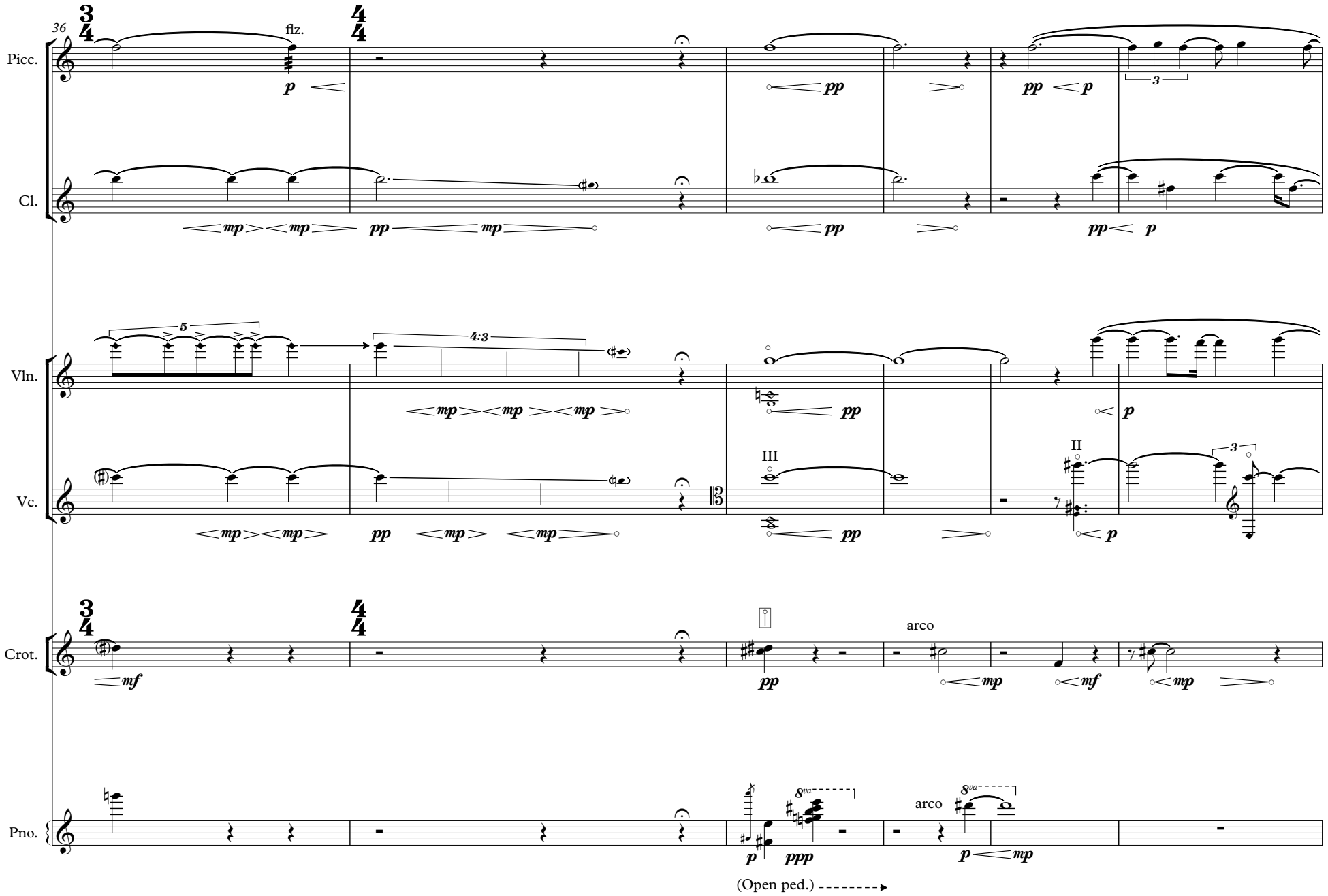

Picc.
Cl.
Vln.
Vc.
Sndblk.
Pno.
To Fl.
Flute
To Picc.
flz.
To Crot.
Crotales
arco
Sandblock
4:3
5

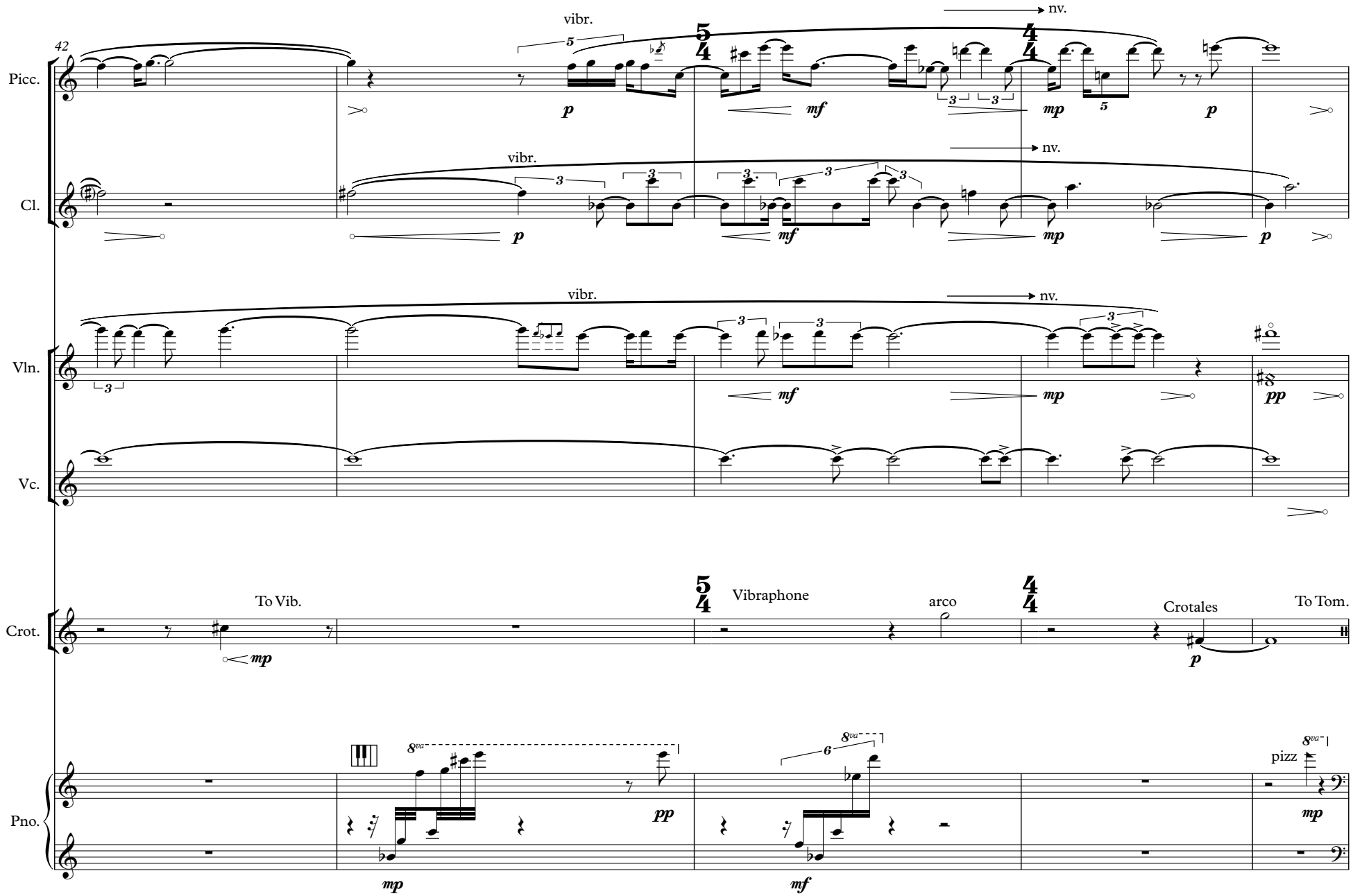

A
Piccolo
10
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
vibr.
nv.
nv
5:4
4:3
≈5"
To Crot.
Crotales
arco
Sandblock
8va
(8)
(Open ped.)

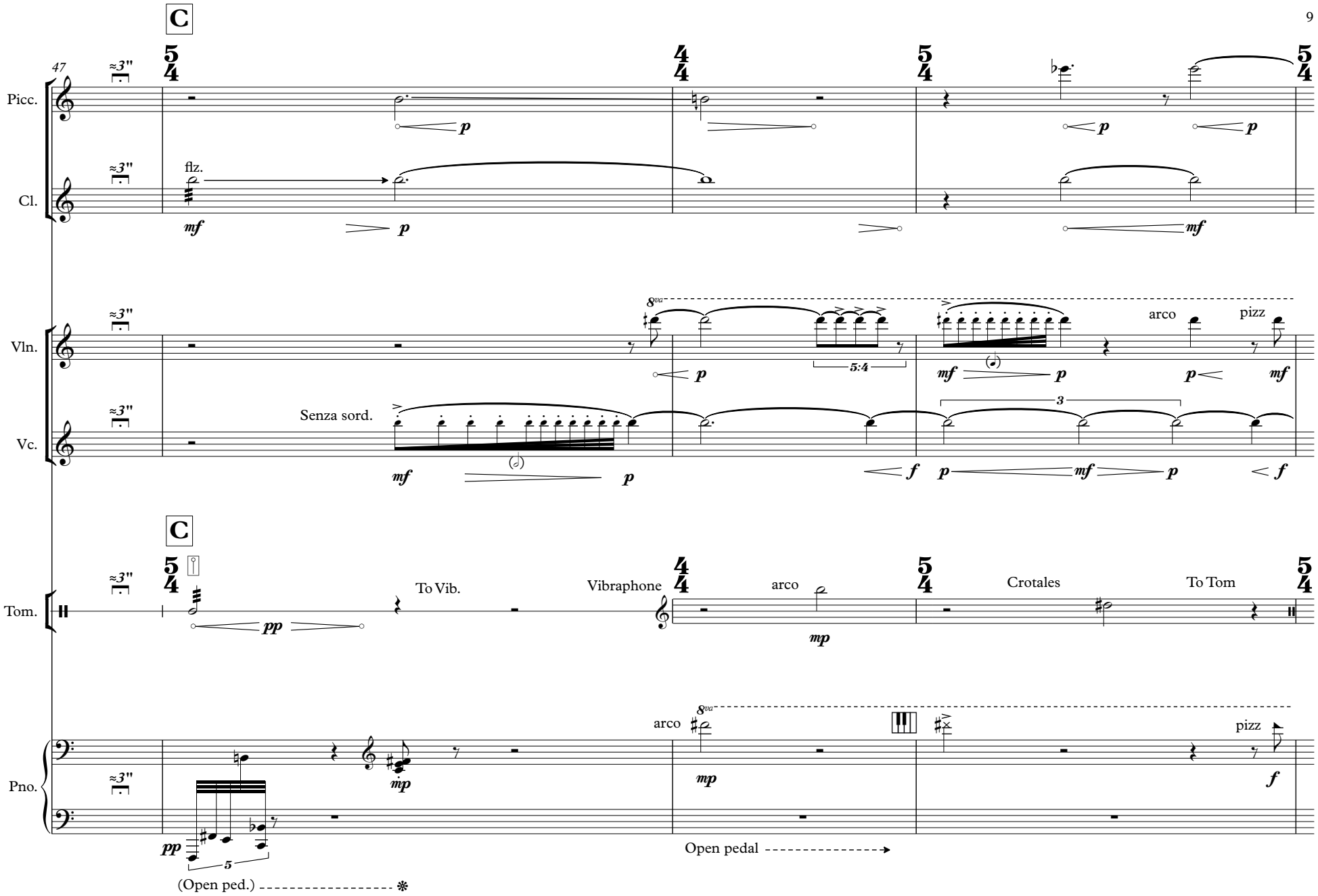

17
Picc.
Cl.
Vln.
Vc.
Perc.
Pno.
vibr.
nv. flz.
norm.
8va
nv. I
II I II I II I
7:4
3
pizz.
arco
Crotales
(8)
5

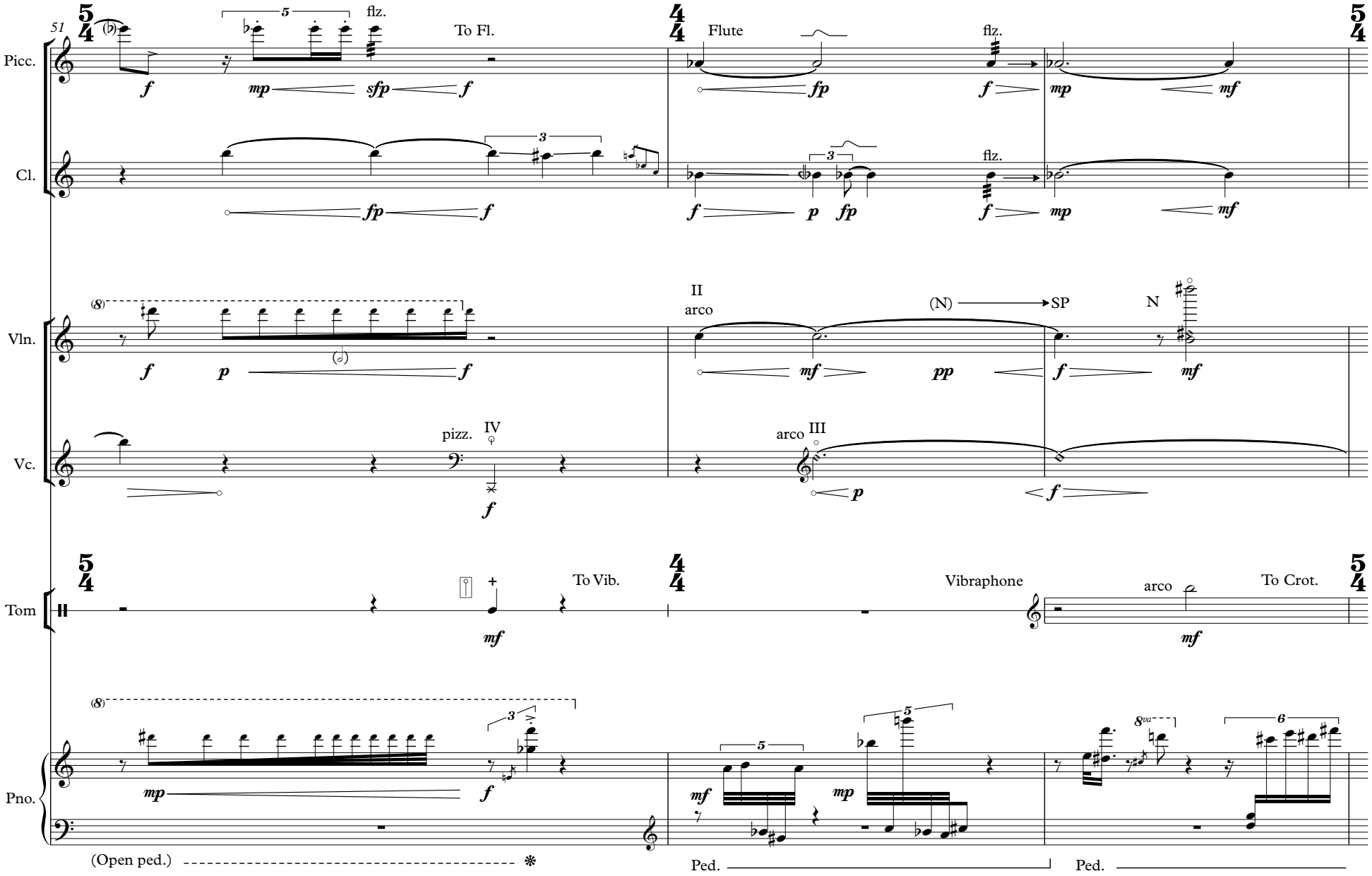

22
Picc.
Cl.
Vln.
Vc.
Crot.
Pno.
flz. norm.
flz.
vibr.
pizz.
arco
vibr.
nv.
(nv.)
To Vib.
Vibraphone
To Crot.
mp
pp

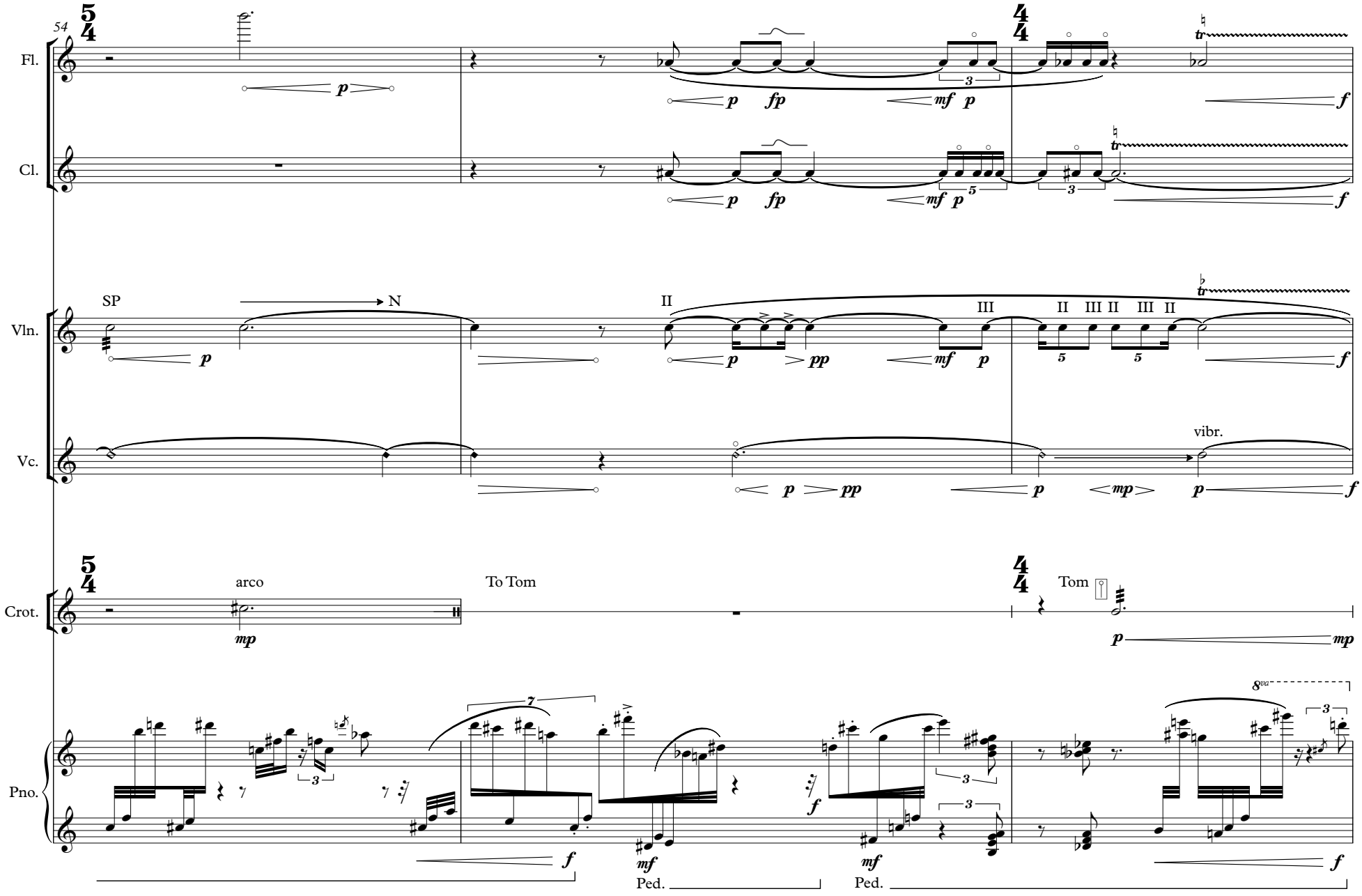

30
Picc.
Cl.
Vln.
Vc.
Crot.
Pno.
flz.
nv.
col legno
norm.
arco
(loco)
(Open ped.)
B
≈4"
5:4
mp
p
mf
mfp
pp
f

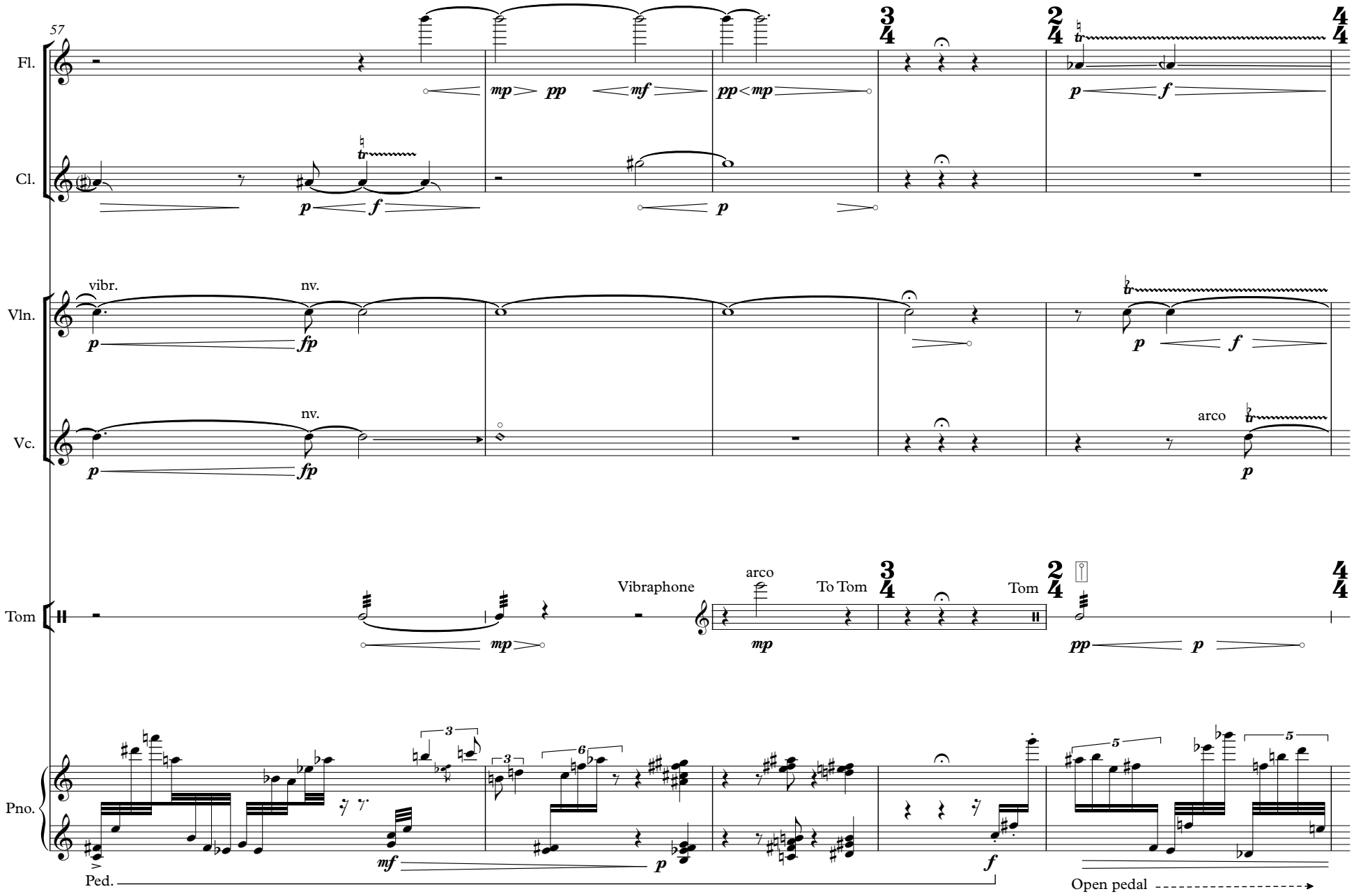

36
Picc.
Cl.
Vln.
Vc.
Crot.
Pno.
flz.
arco
III
II
(Open ped.)

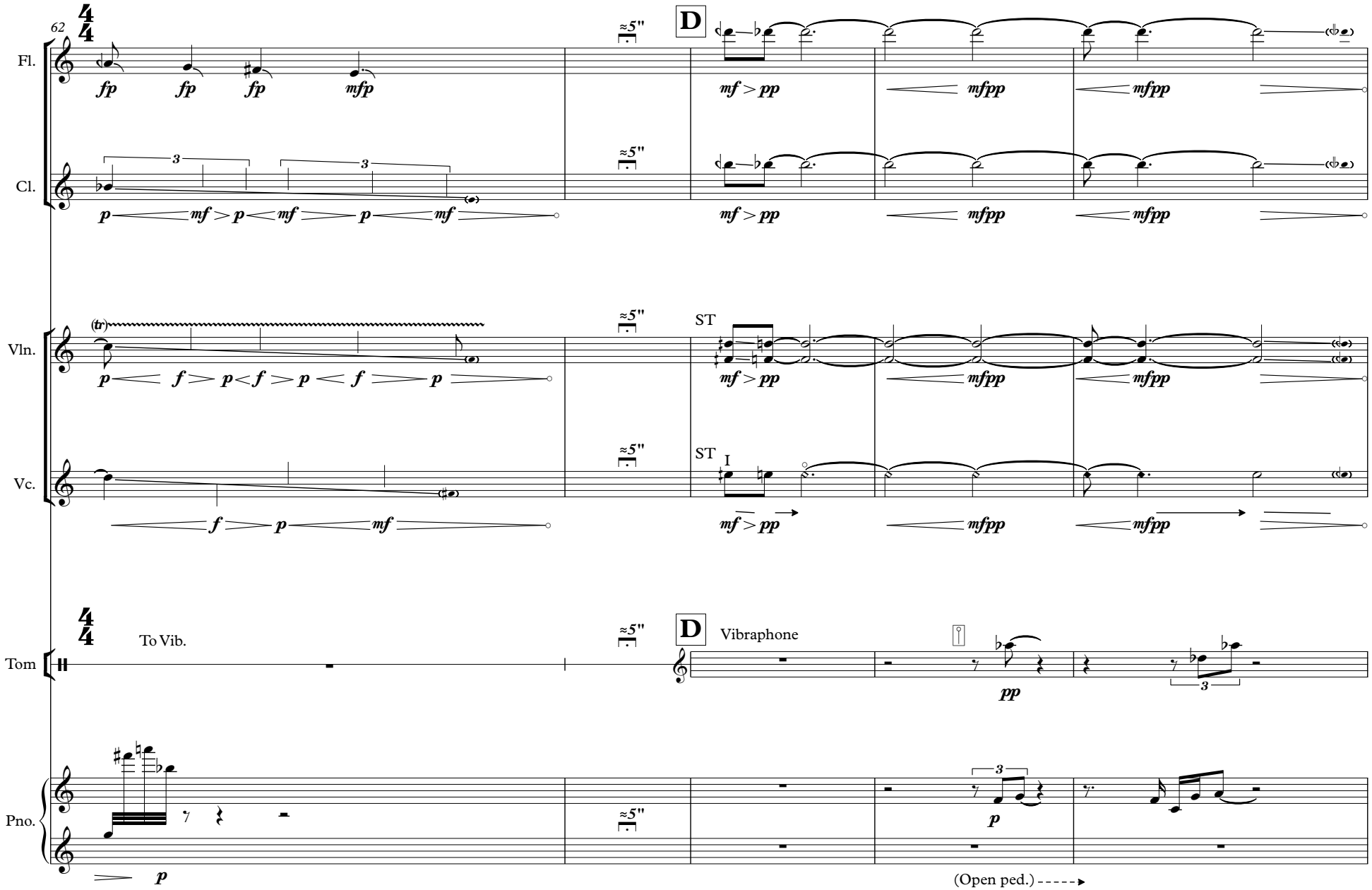

42
Picc.
Cl.
Vln.
Vc.
Crot.
Pno.
vibr.
nv.
To Vib.
Vibraphone
arco
Crotales
To Tom.
pizz

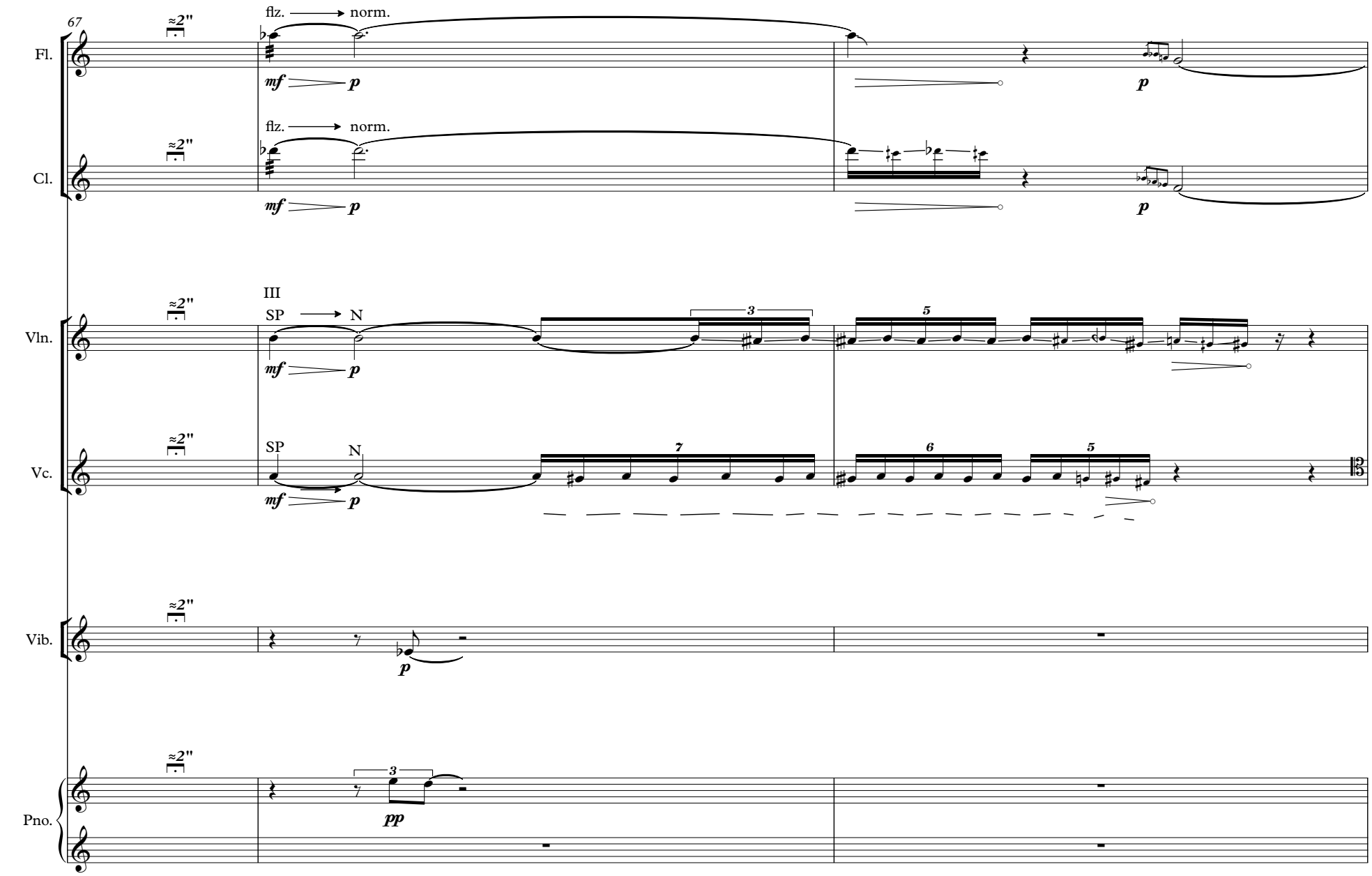

C
47
≈3"
Picc.
Cl.
flz.
Vln.
Vc.
Senza sord.
arco
pizz
5:4
3
C
Tom.
To Vib.
Vibraphone
arco
Crotales
To Tom
Pno.
8va
Open pedal
(Open ped.)

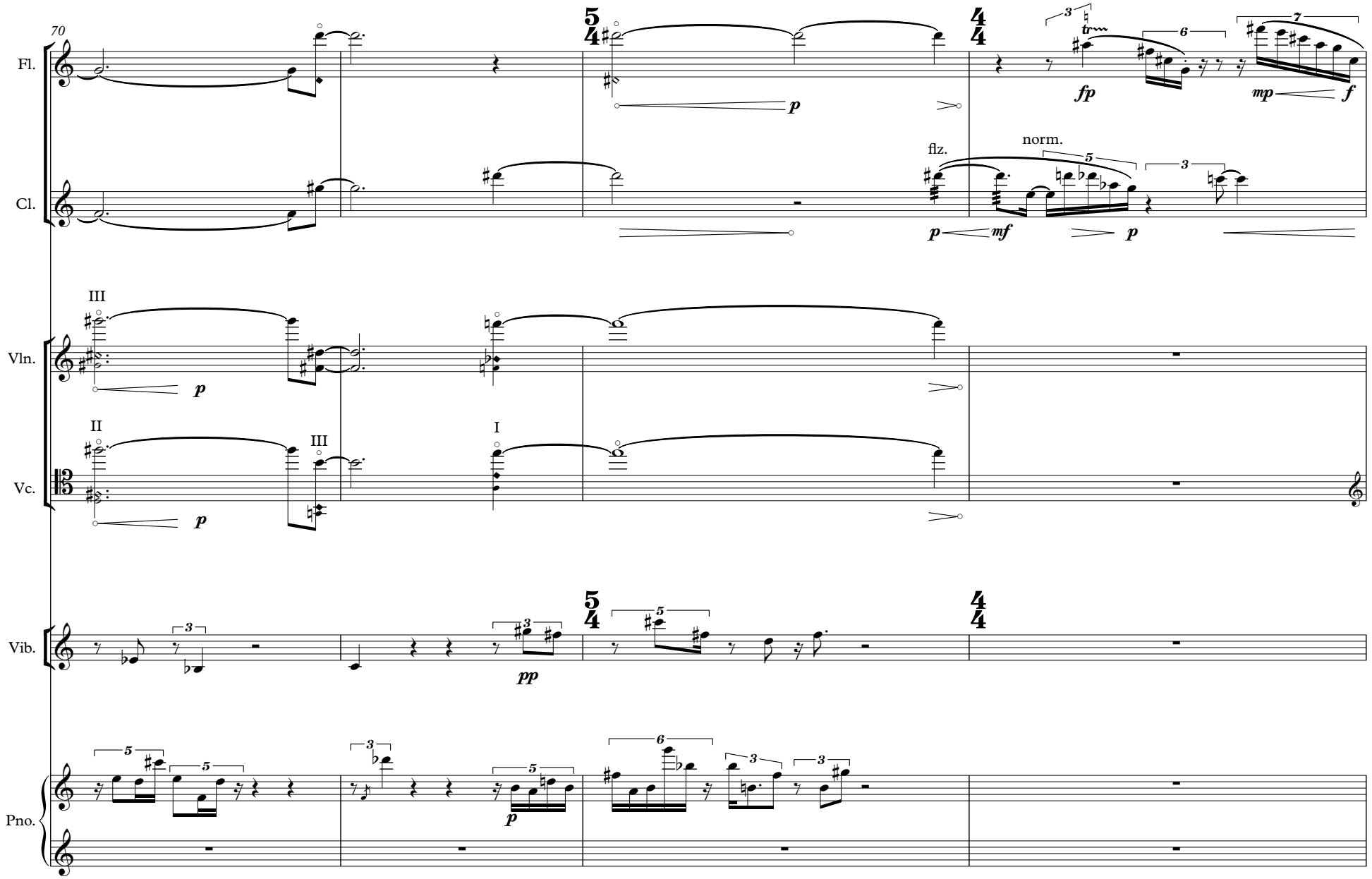

51
Picc.
Cl.
Vln.
Vc.
Tom
Pno.
flz.
To Fl.
Flute
flz.
II
arco
(N) SP
N
pizz. IV
arco III
To Vib.
Vibraphone
arco
To Crot.
(Open ped.)
Ped.
Ped.

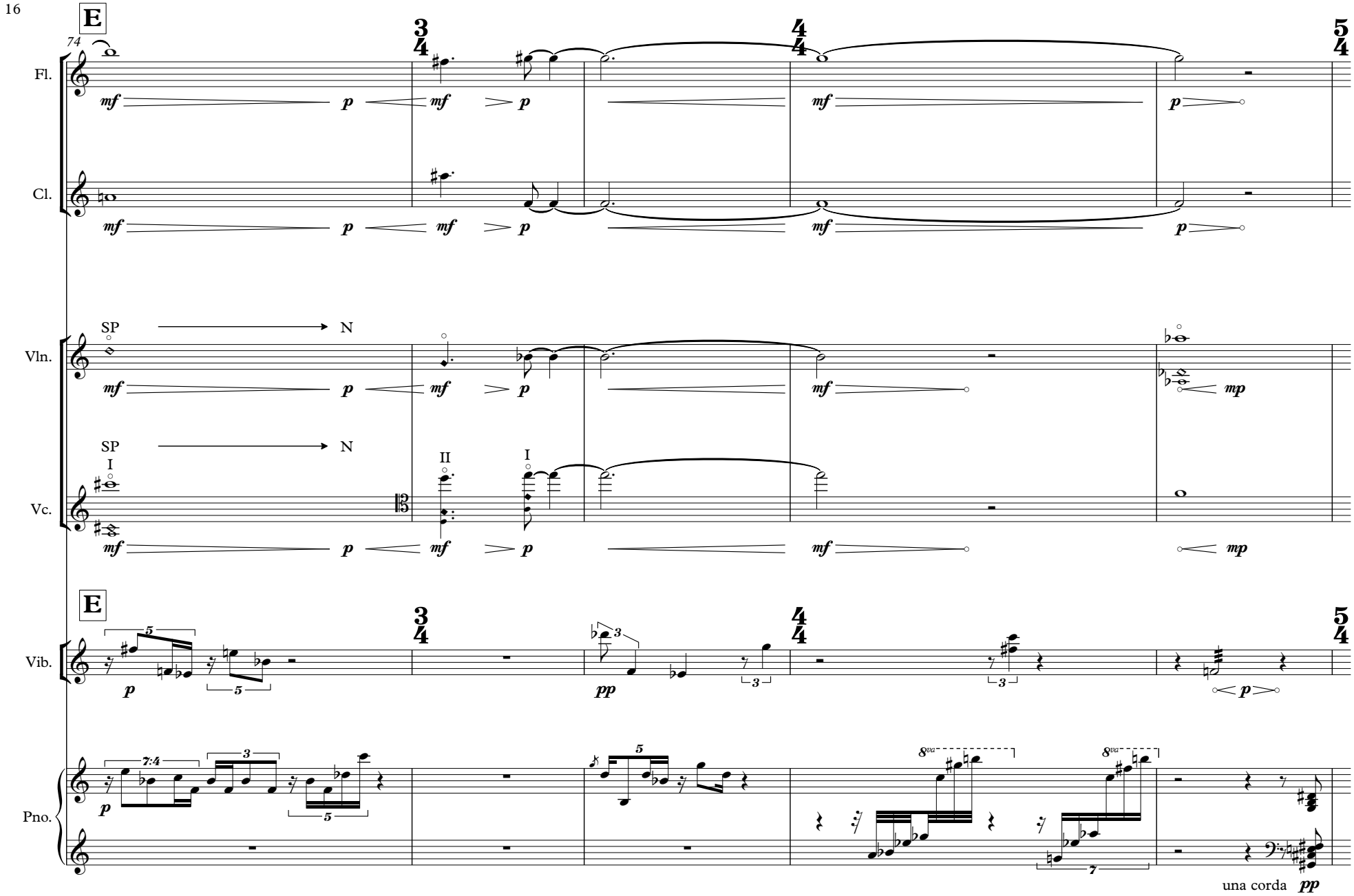

54
Fl.
Cl.
Vln.
Vc.
Crot.
Pno.
SP
N
II
III
II III II III II
vibr.
arco
To Tom
Tom
Ped.
Ped.

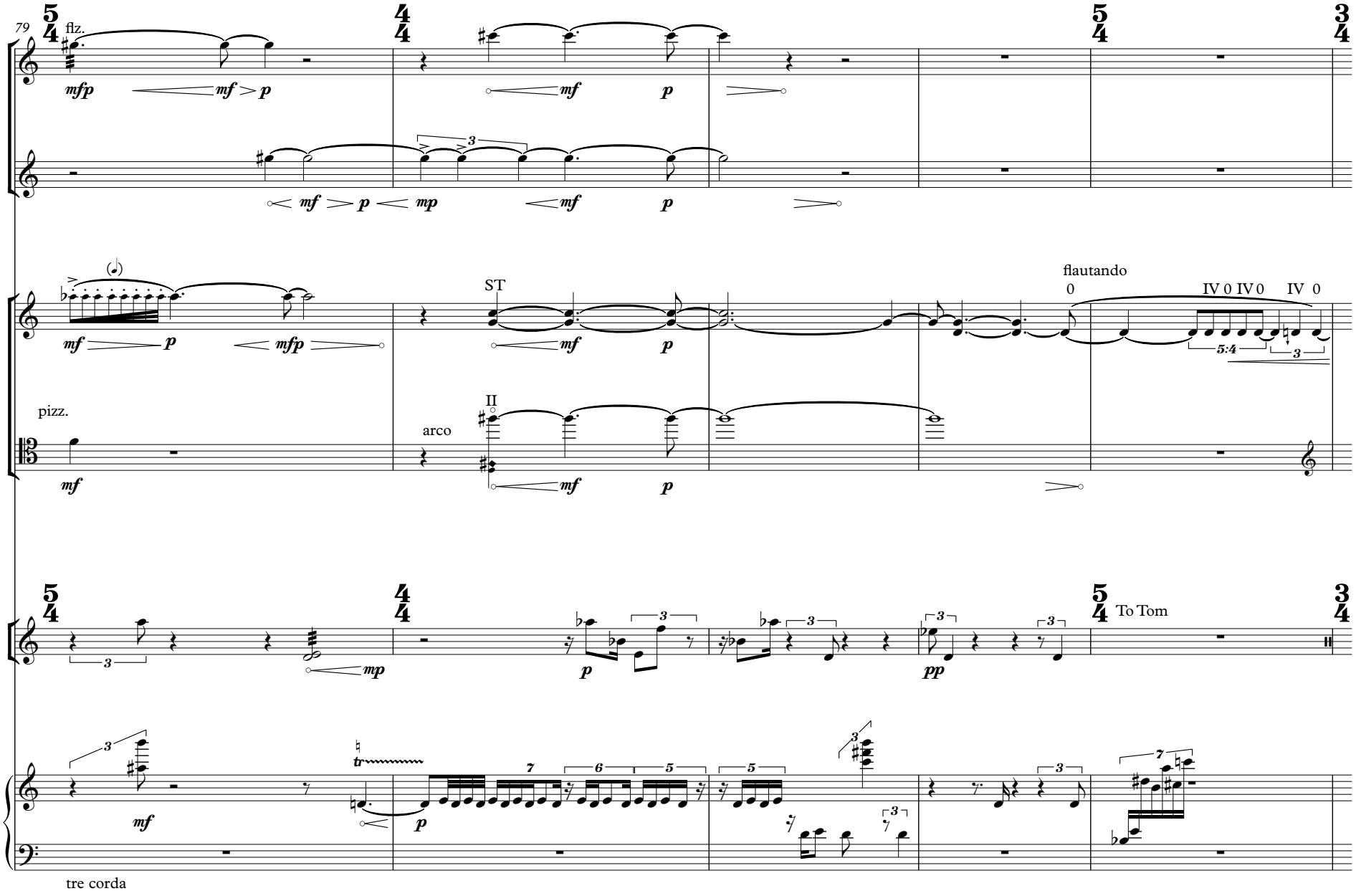

57
Fl.
Cl.
Vln.
Vc.
Tom
Pno.
vibr.
nv.
arco
Vibraphone
To Tom
Tom
Ped.
Open pedal

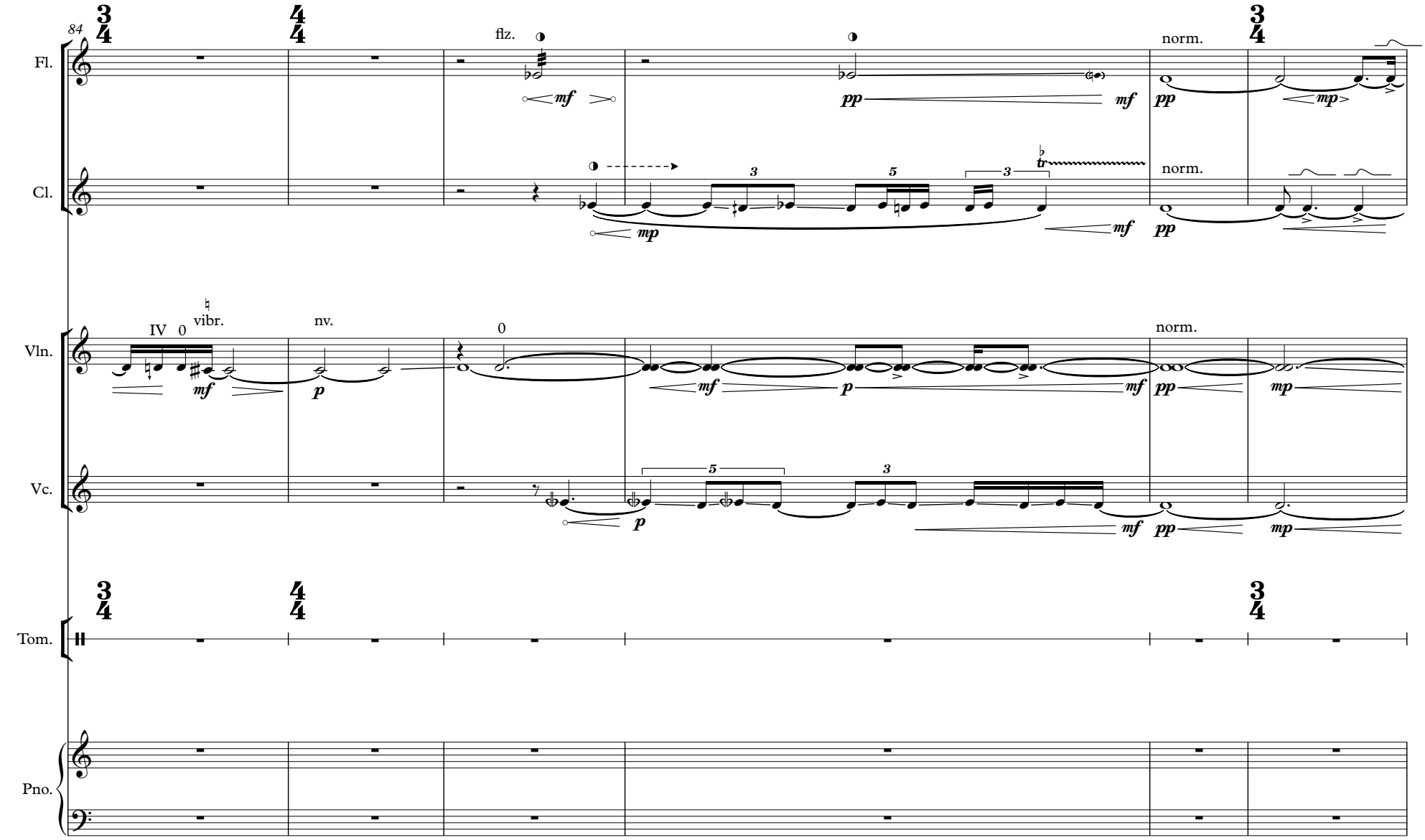

62
Fl.
Cl.
Vln.
Vc.
Tom
Pno.
To Vib.
D
Vibraphone
ST
I
≈5"
(tr)
(Open ped.)

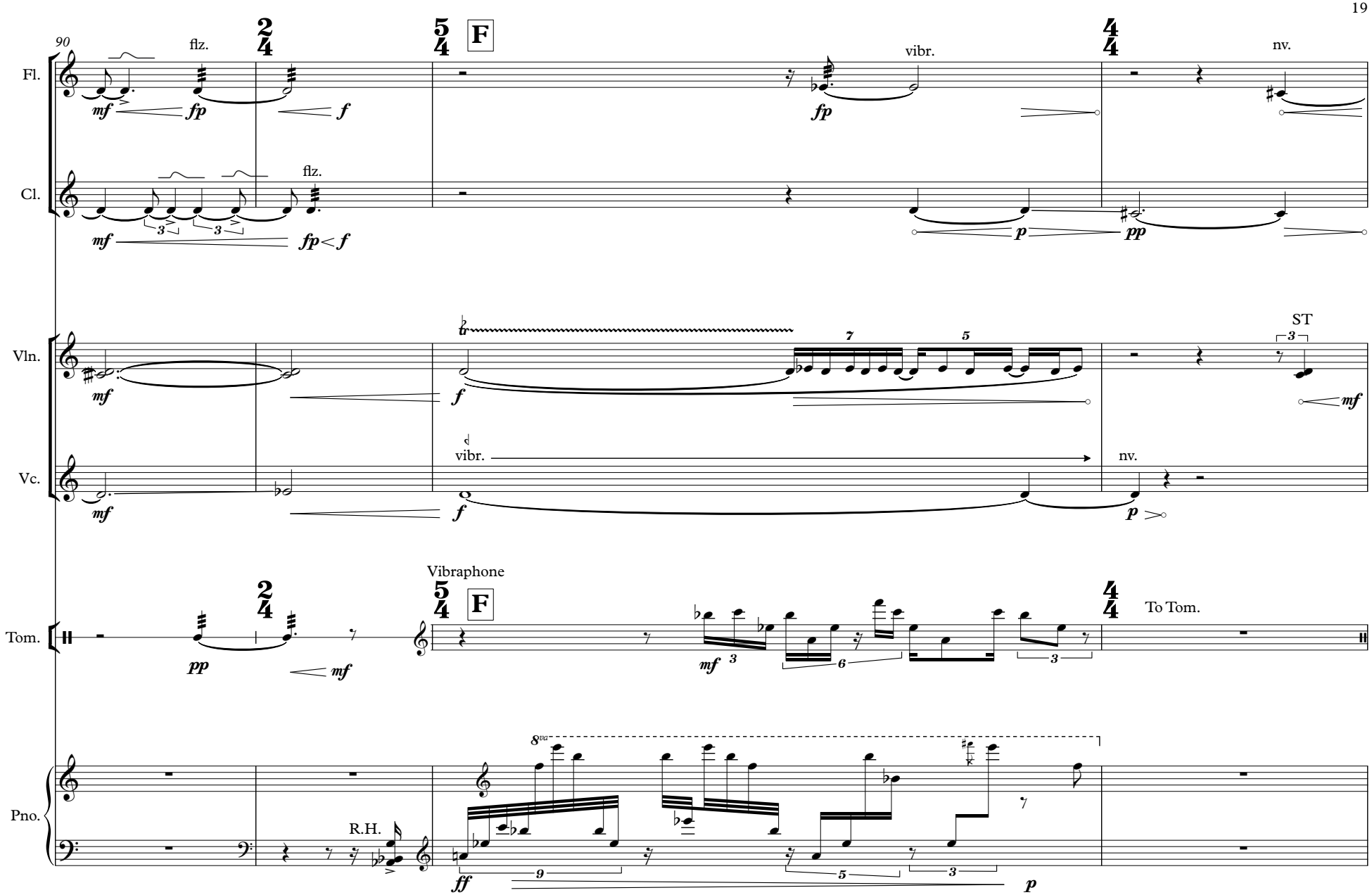

67
≈2"
Fl.
flz. → norm.
mf p
p
Cl.
flz. → norm.
mf p
p
III
Vln.
SP → N
mf p
3
5
Vc.
SP N
mf p
7
6
5
Vib.
p
Pno.
3
pp

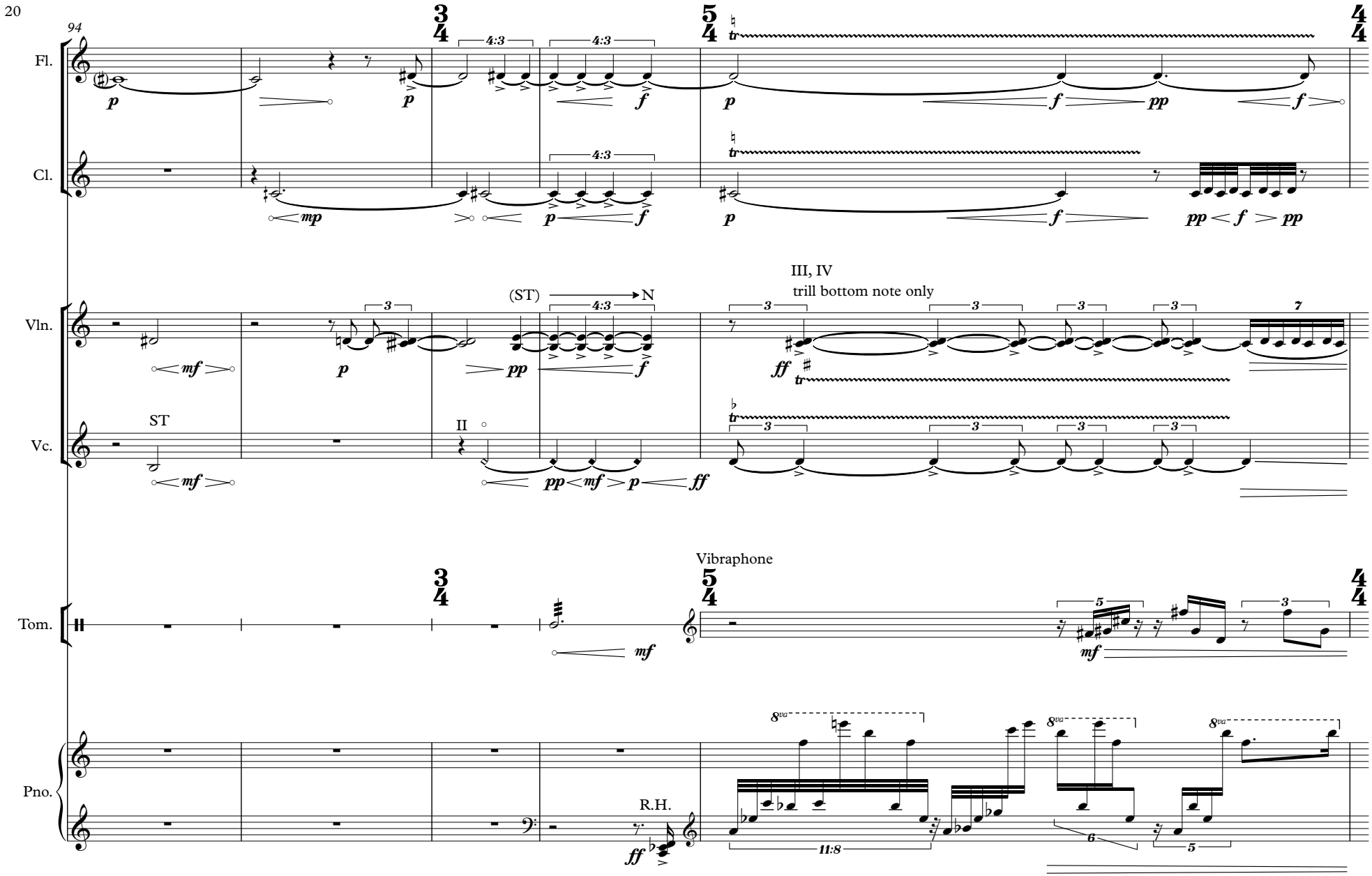

70
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
flz.
norm.
III
II
I
p
fp
mp
f
mf
pp

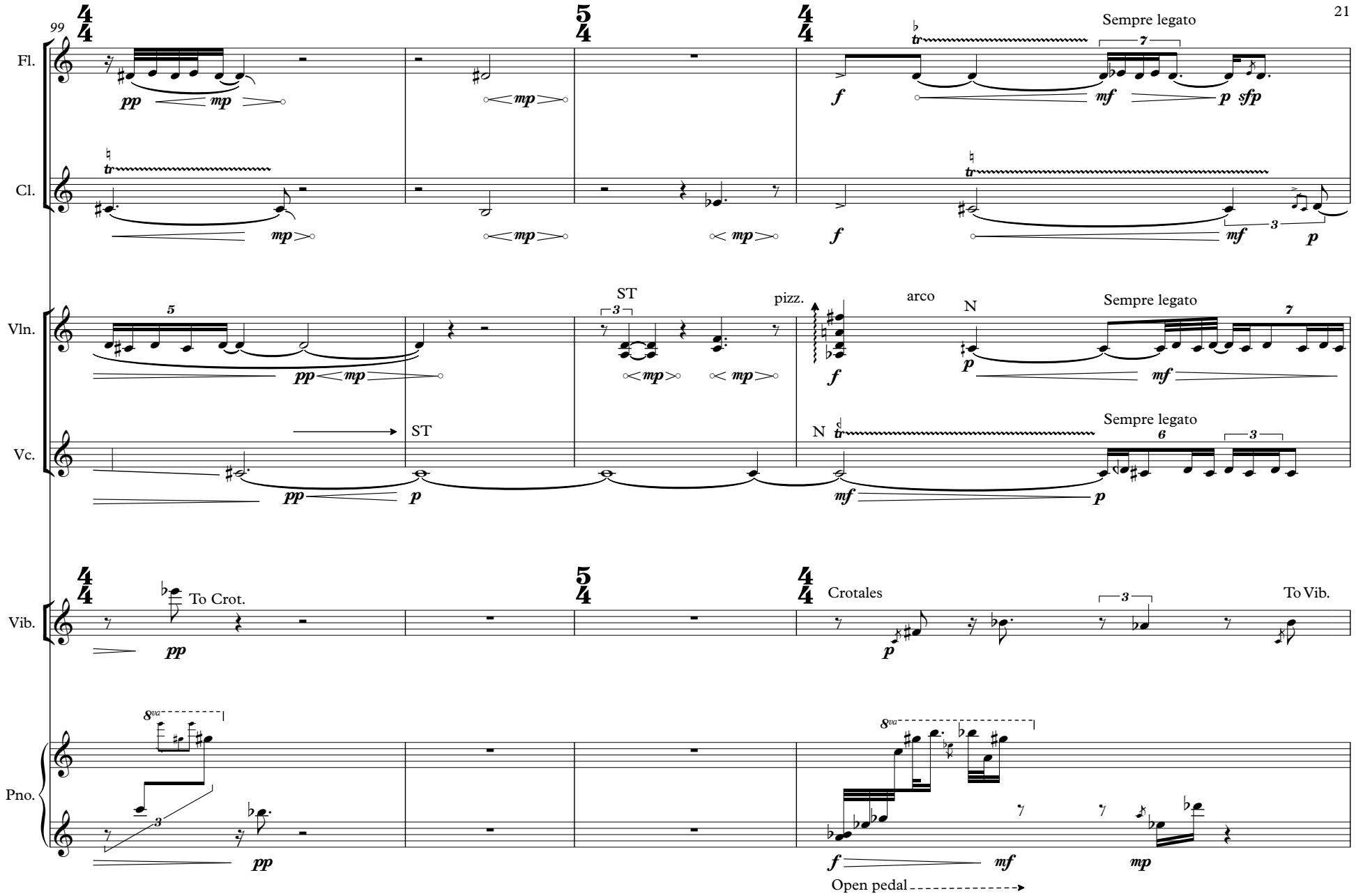

E
74
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
SP
N
I
II
mf
p
mp
pp
una corda

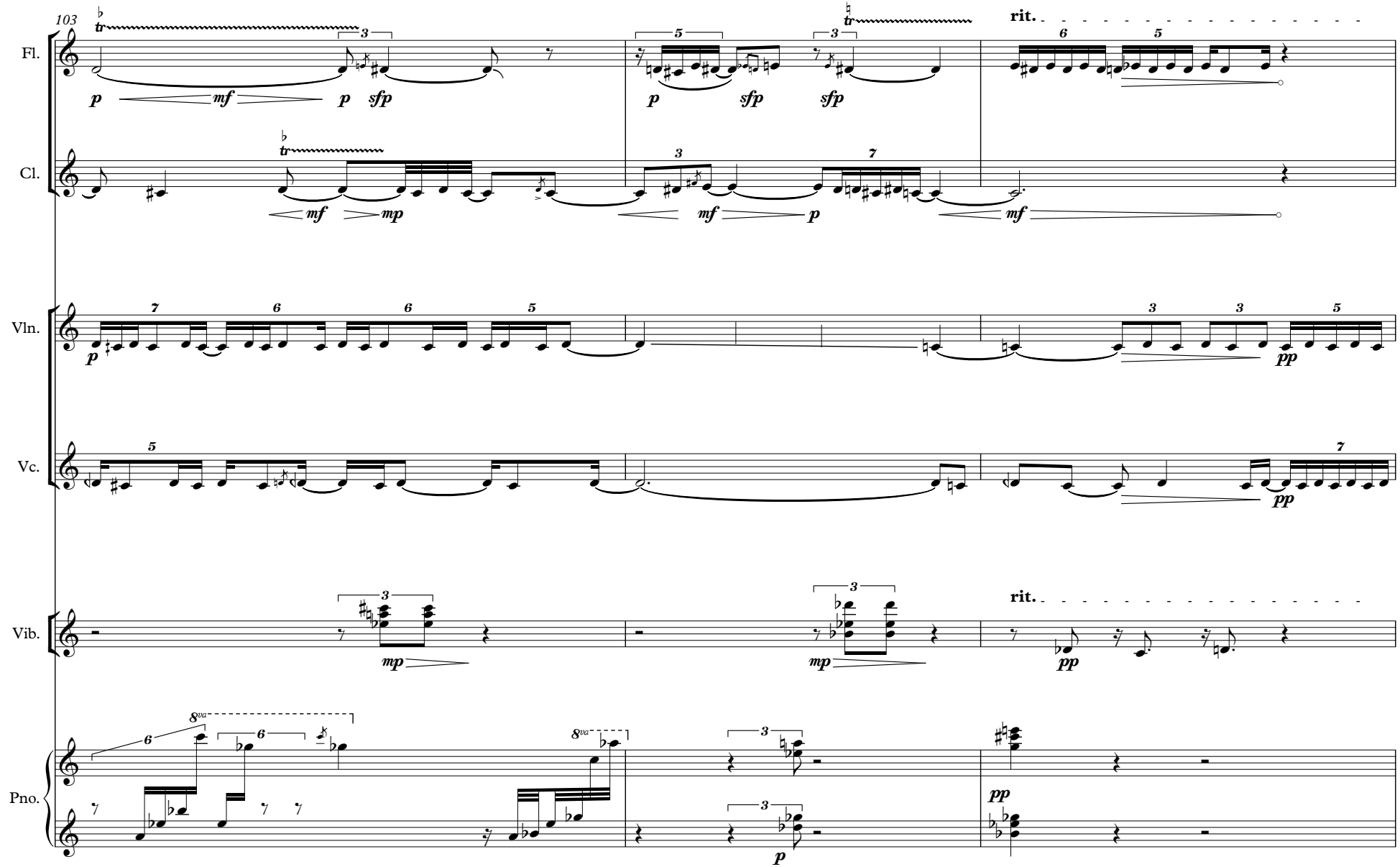

79
Fl.
flz.
mfp
mf
p
mf
p
Cl.
3
mf
p
mp
mf
p
Vln.
mf
p
mfp
ST
mf
p
flautando
0
IV 0 IV 0
IV 0
5:4
3
Vc.
pizz.
mf
arco
II
mf
p
Vib.
3
mp
3
p
3
pp
3
3
To Tom
Pno.
3
mf
tr
7
6
5
p
5
3
3
3
7
tre corda

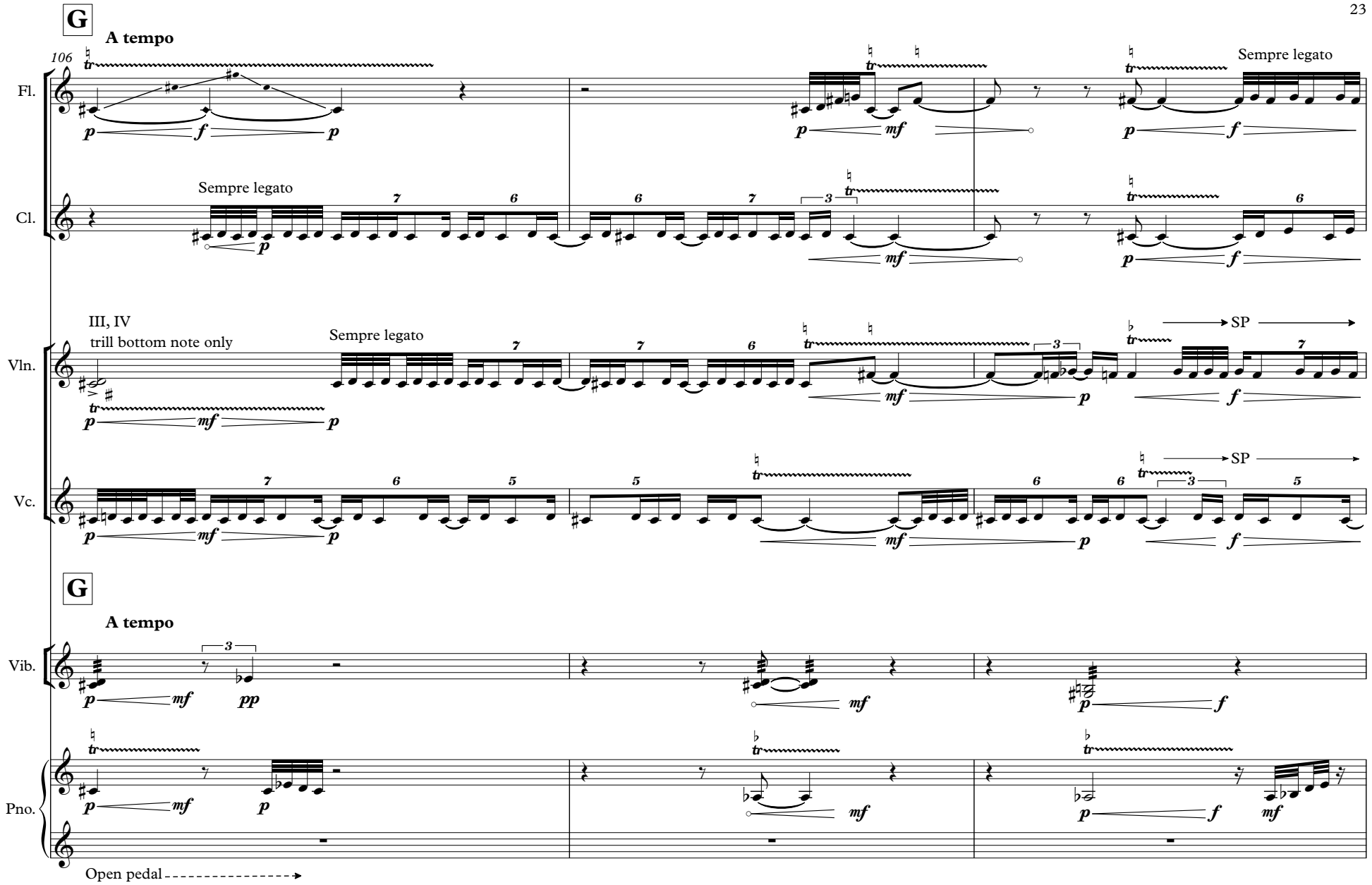

84
Fl.
Cl.
Vln.
Vc.
Tom.
Pno.
flz.
norm.
vibr.
nv.
IV 0
0
mf
mp
pp
p
tr

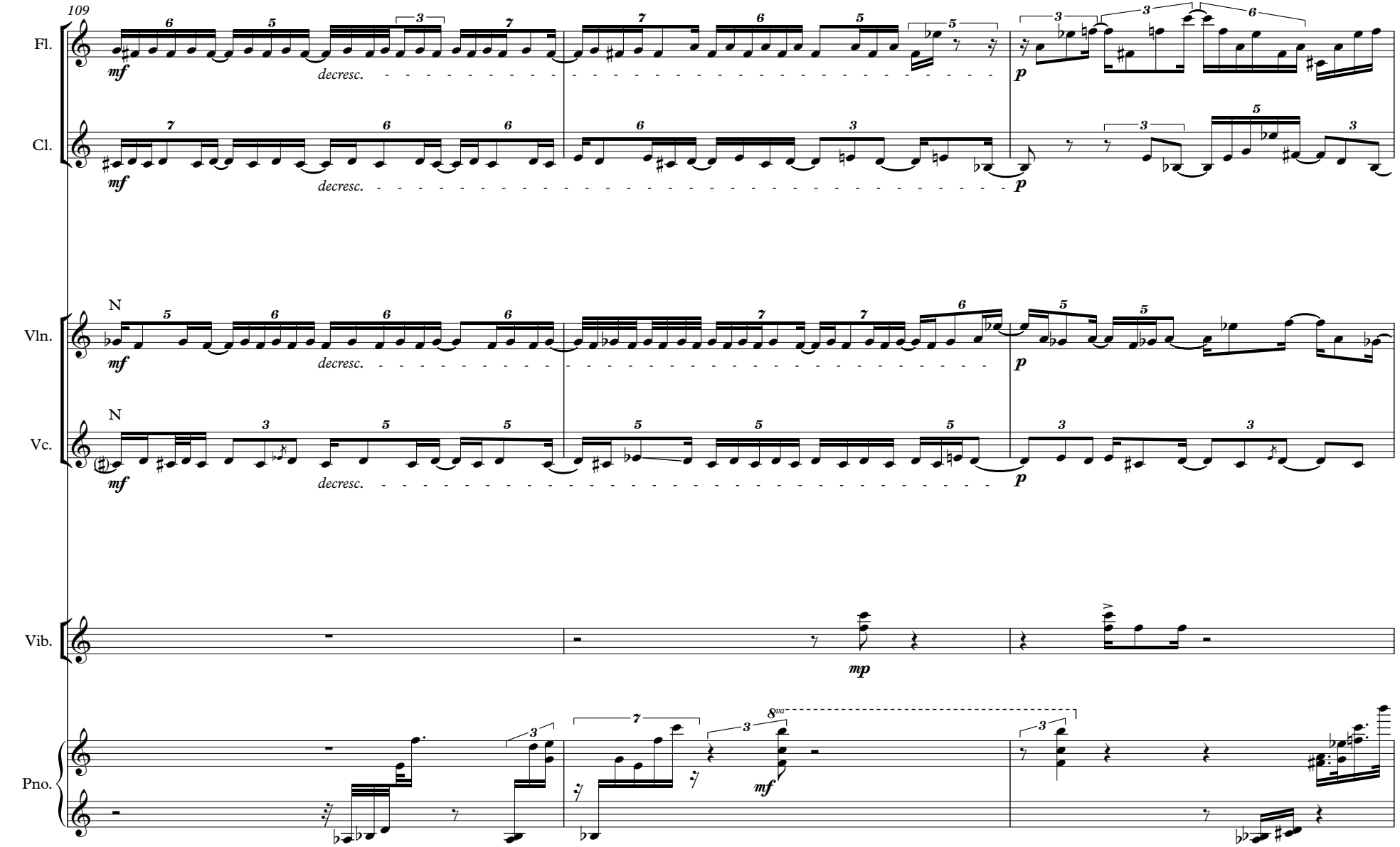

90
Fl.
flz.
vibr.
nv.
Cl.
flz.
Vln.
ST
Vc.
vibr.
nv.
Vibraphone
Tom.
To Tom.
Pno.
R.H.
8va

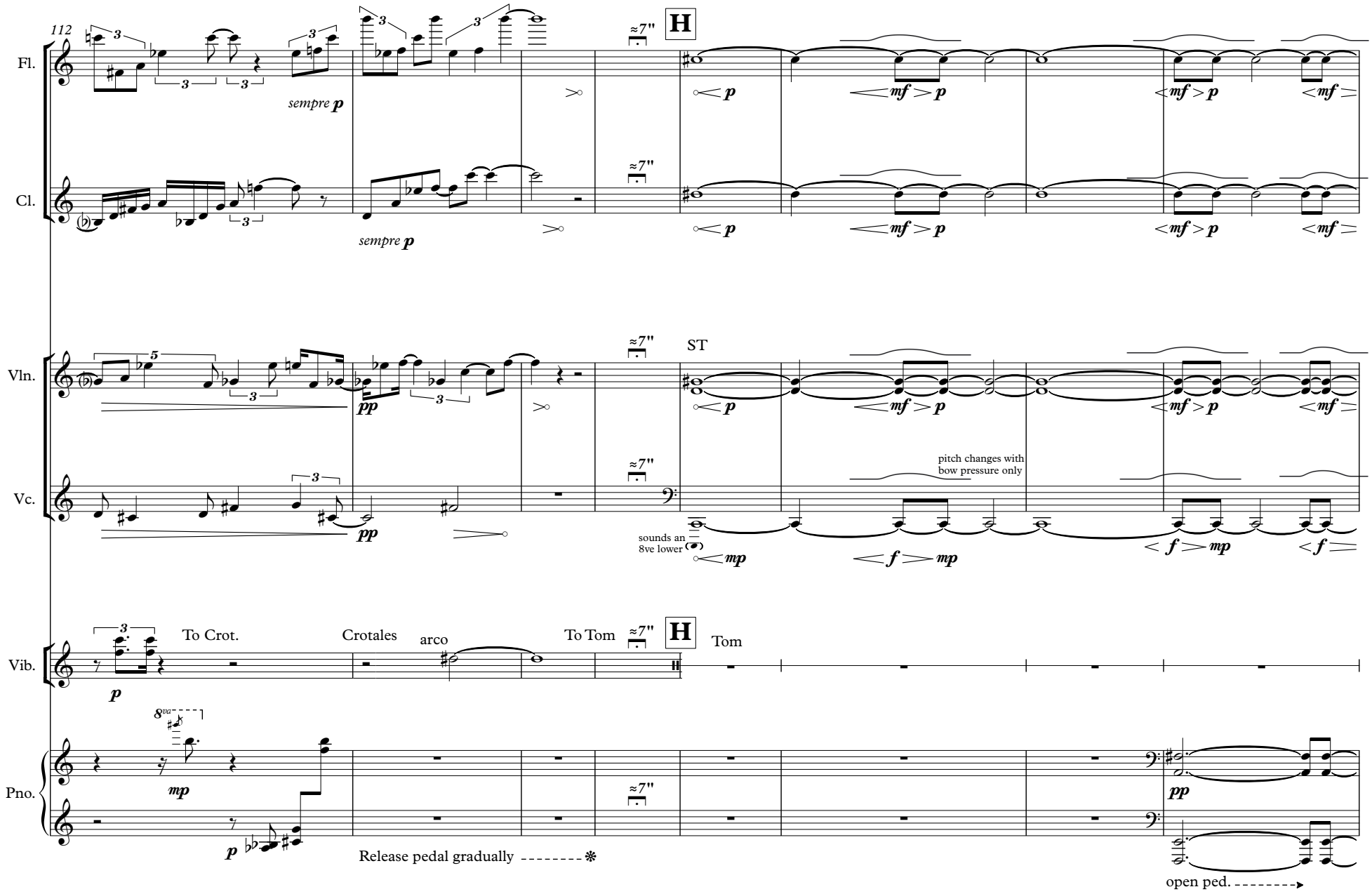

94
Fl.
Cl.
Vln.
Vc.
Tom.
Pno.
III, IV
trill bottom note only
(ST)
N
ST
II
Vibraphone
R.H.

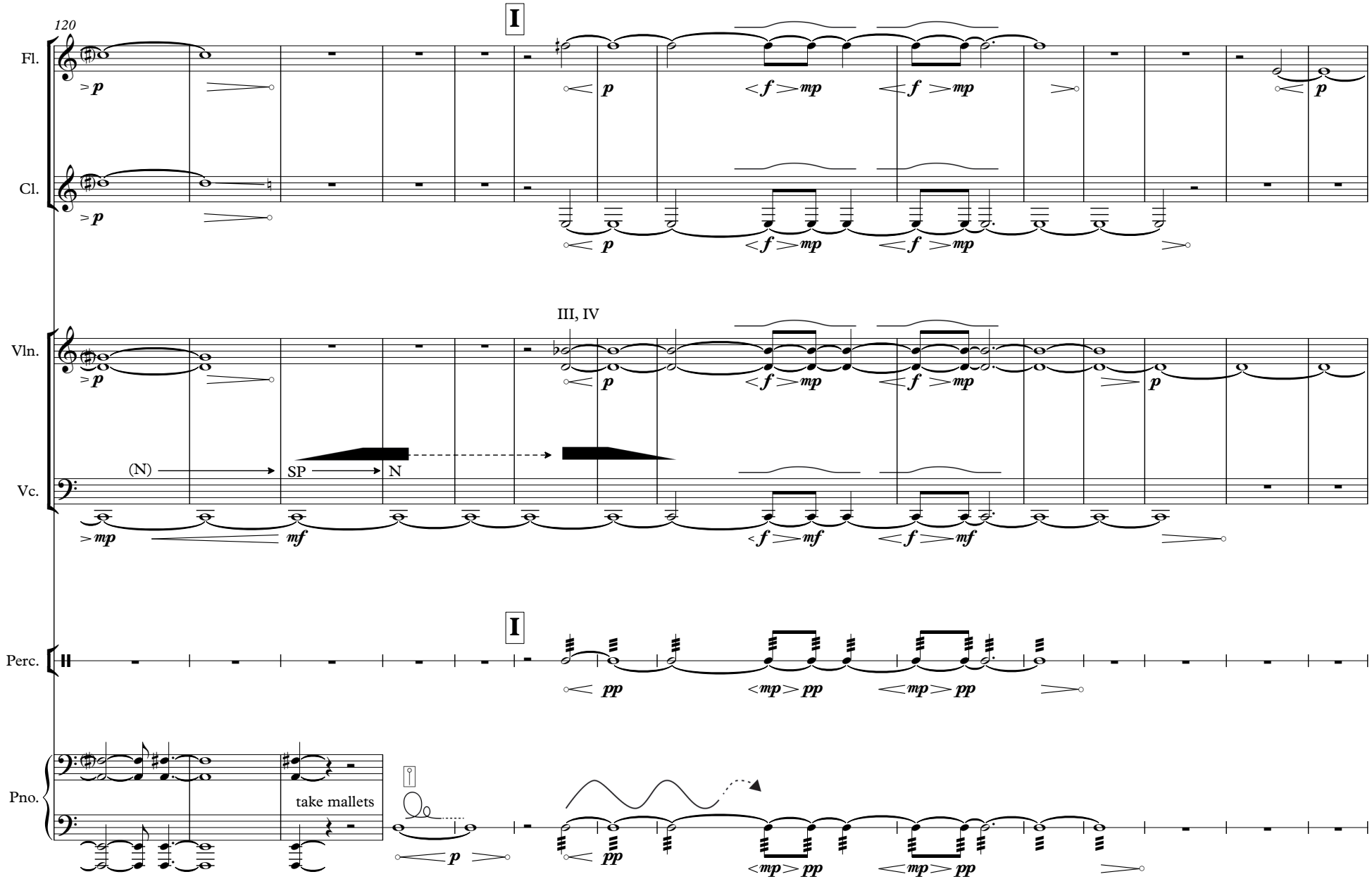

99
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
Sempre legato
ST
pizz.
arco
N
To Crot.
Crotales
To Vib.
8va
Open pedal

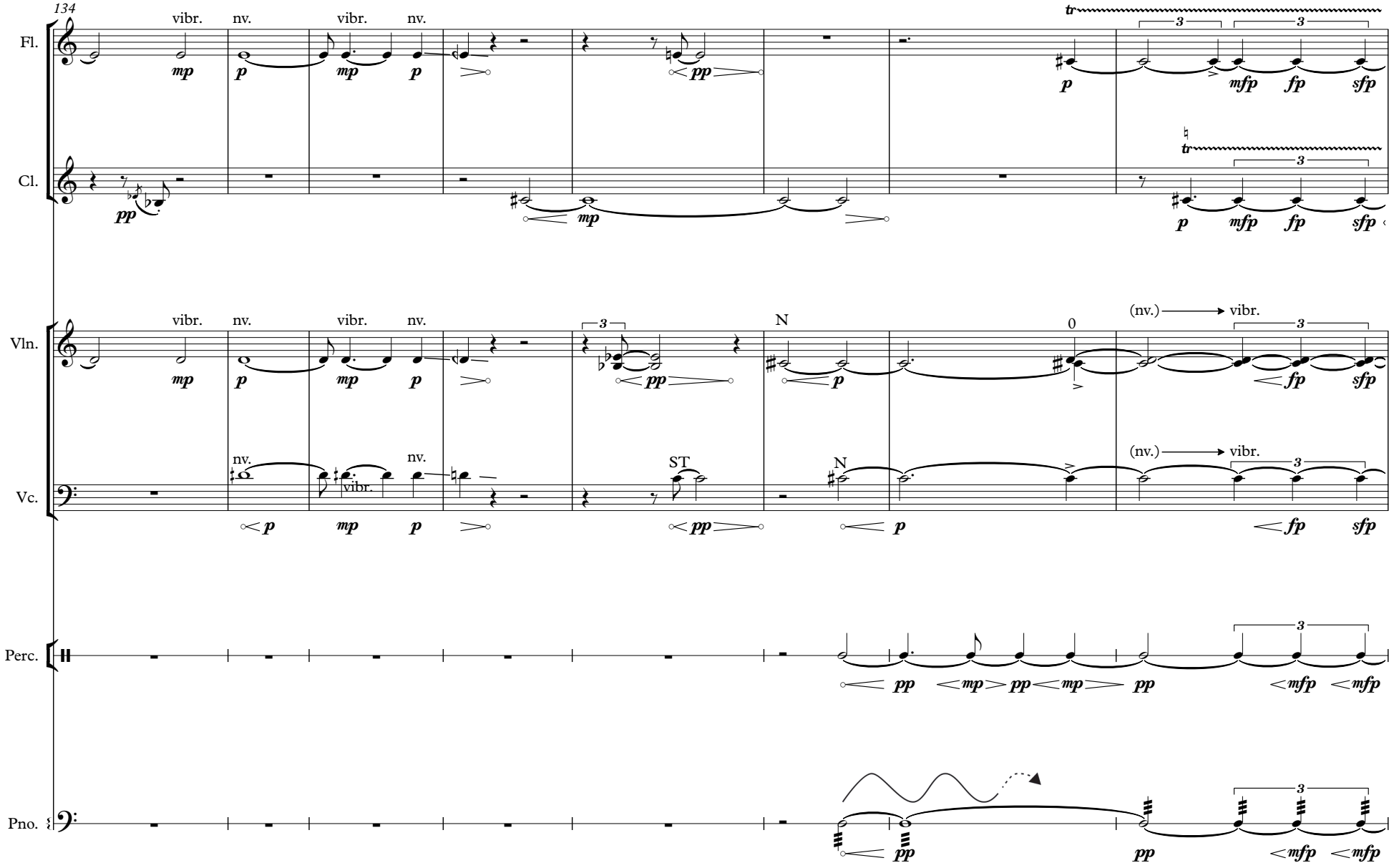

103
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
rit.
rit.
8va
8va

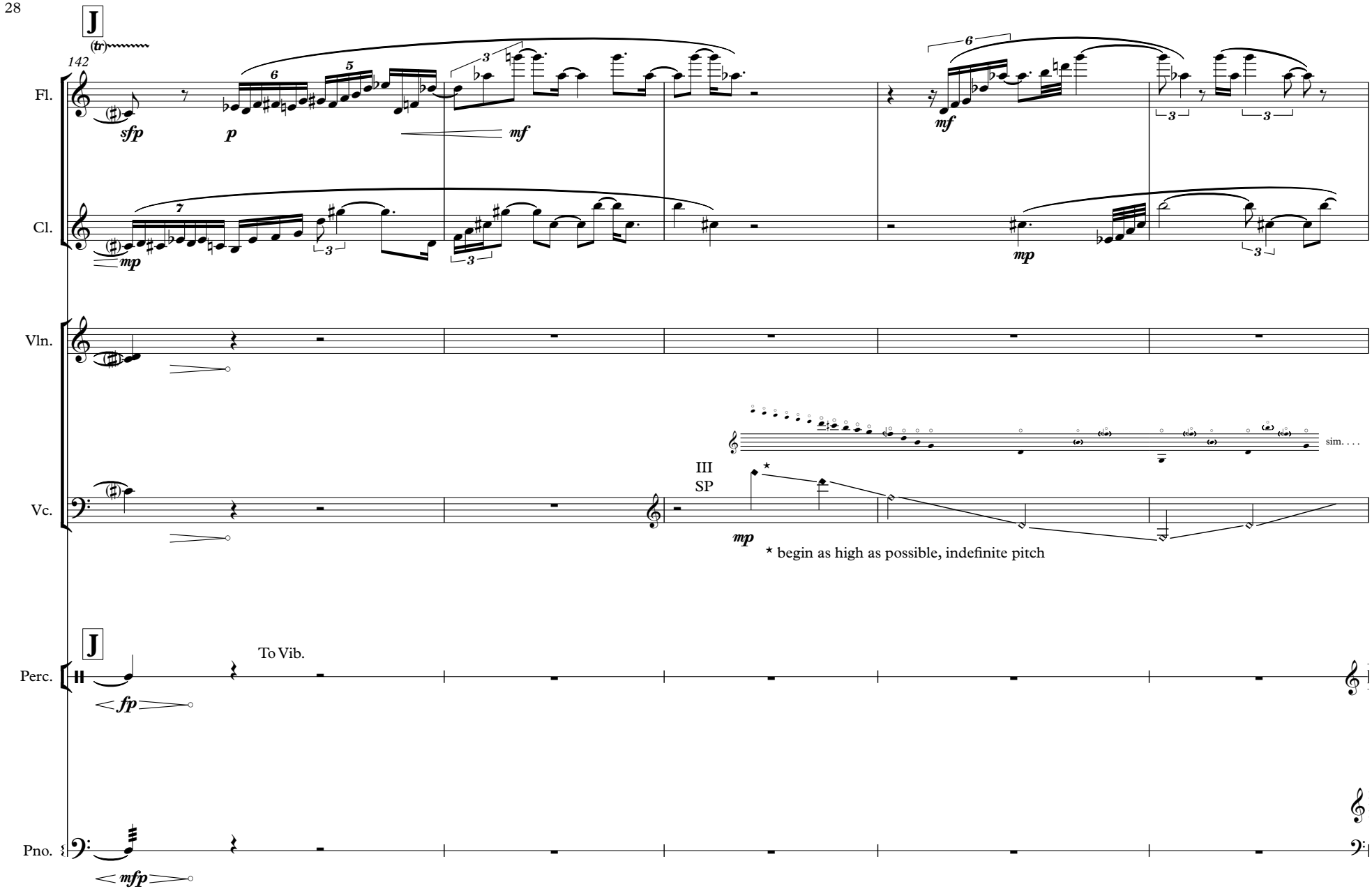

G
A tempo
106
Fl.
Cl.
Vln.
Vc.
Sempre legato
III, IV
trill bottom note only
SP
G
A tempo
Vib.
Pno.
Open pedal

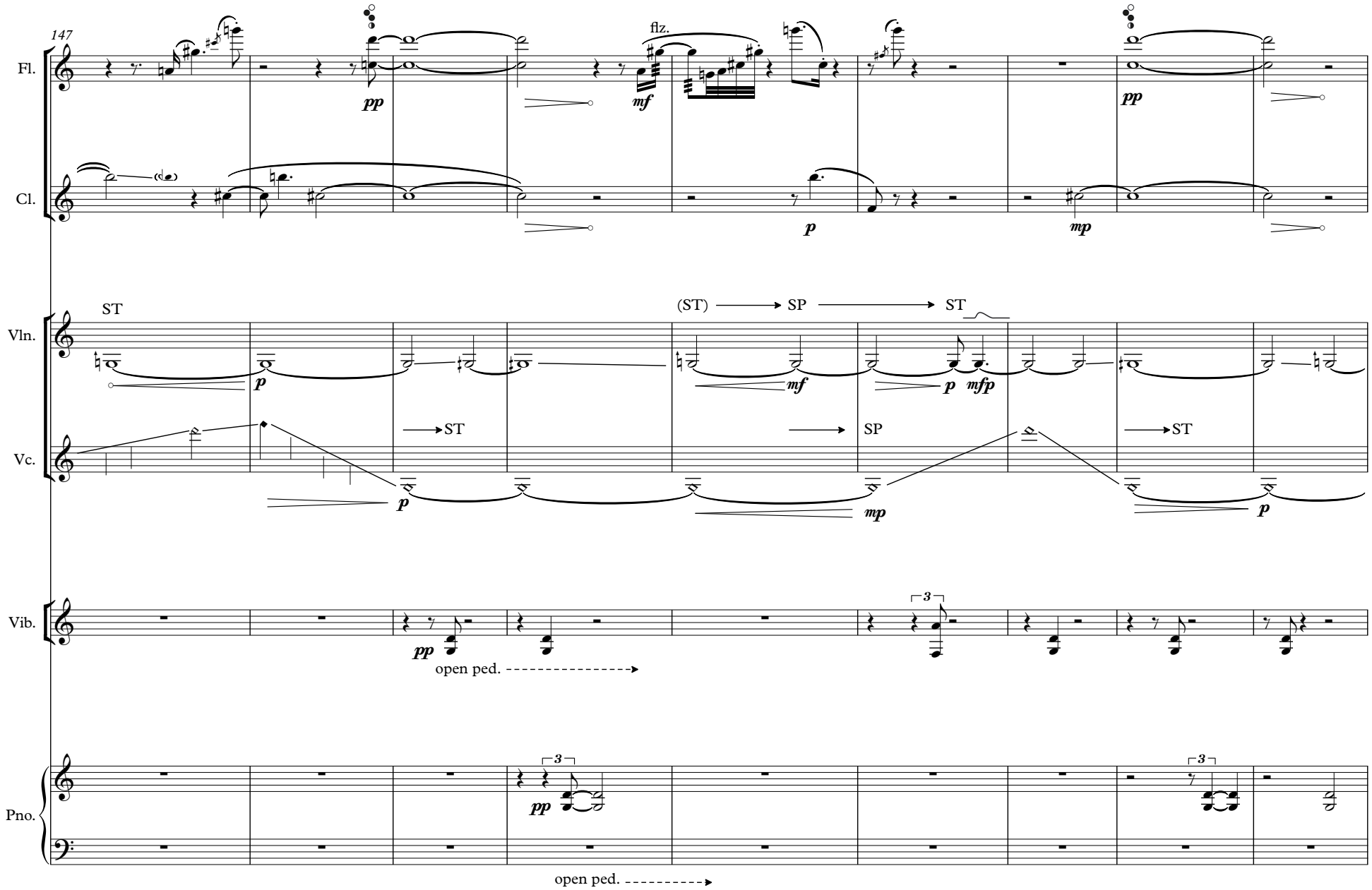

109
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
mf
decresc.
p
N
mp
8va

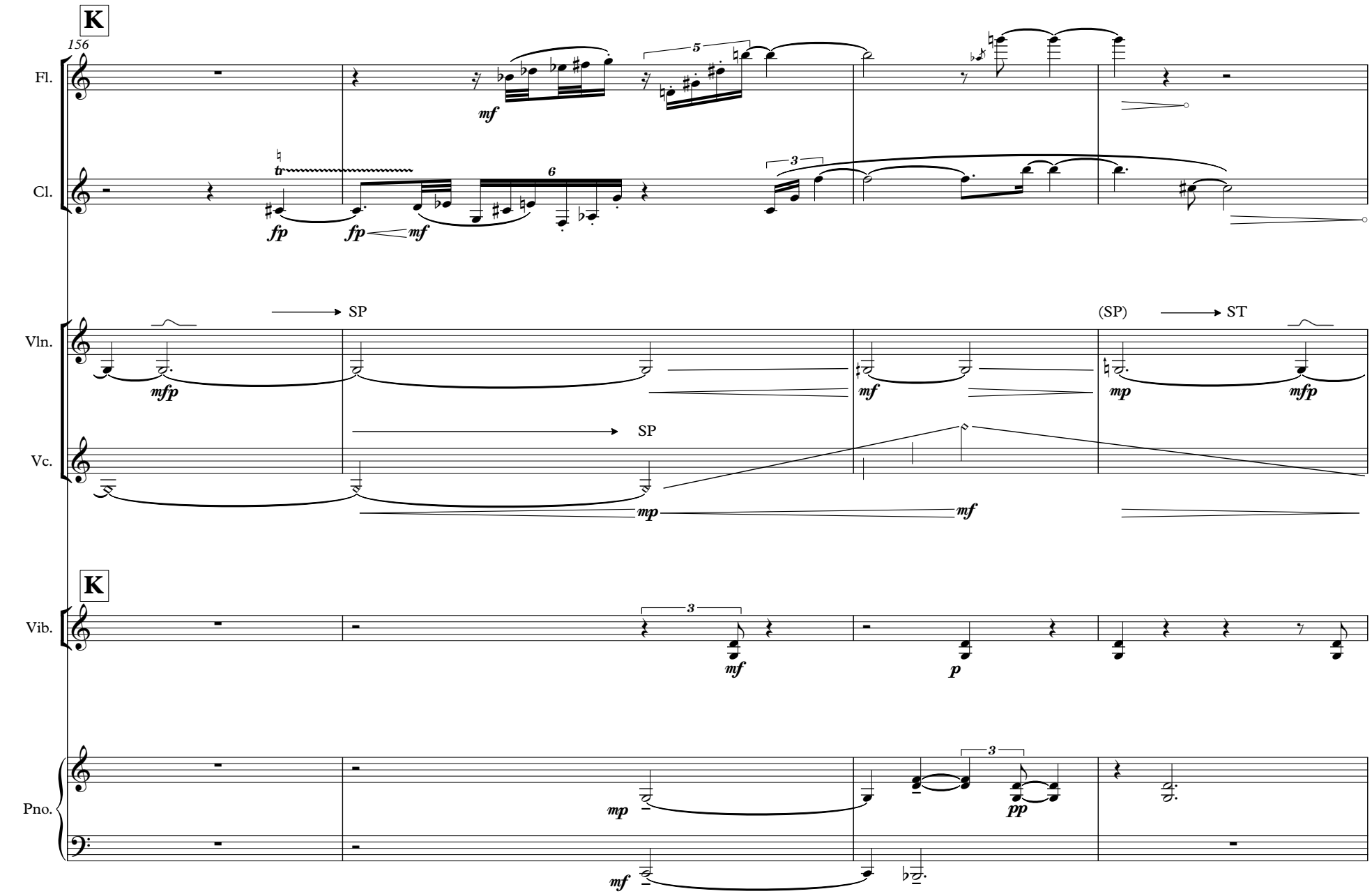

112
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
sempre p
sempre p
≈7"
H
ST
pitch changes with
bow pressure only
sounds an
8ve lower
To Crot.
Crotales
arco
To Tom
Tom
Release pedal gradually
open ped.

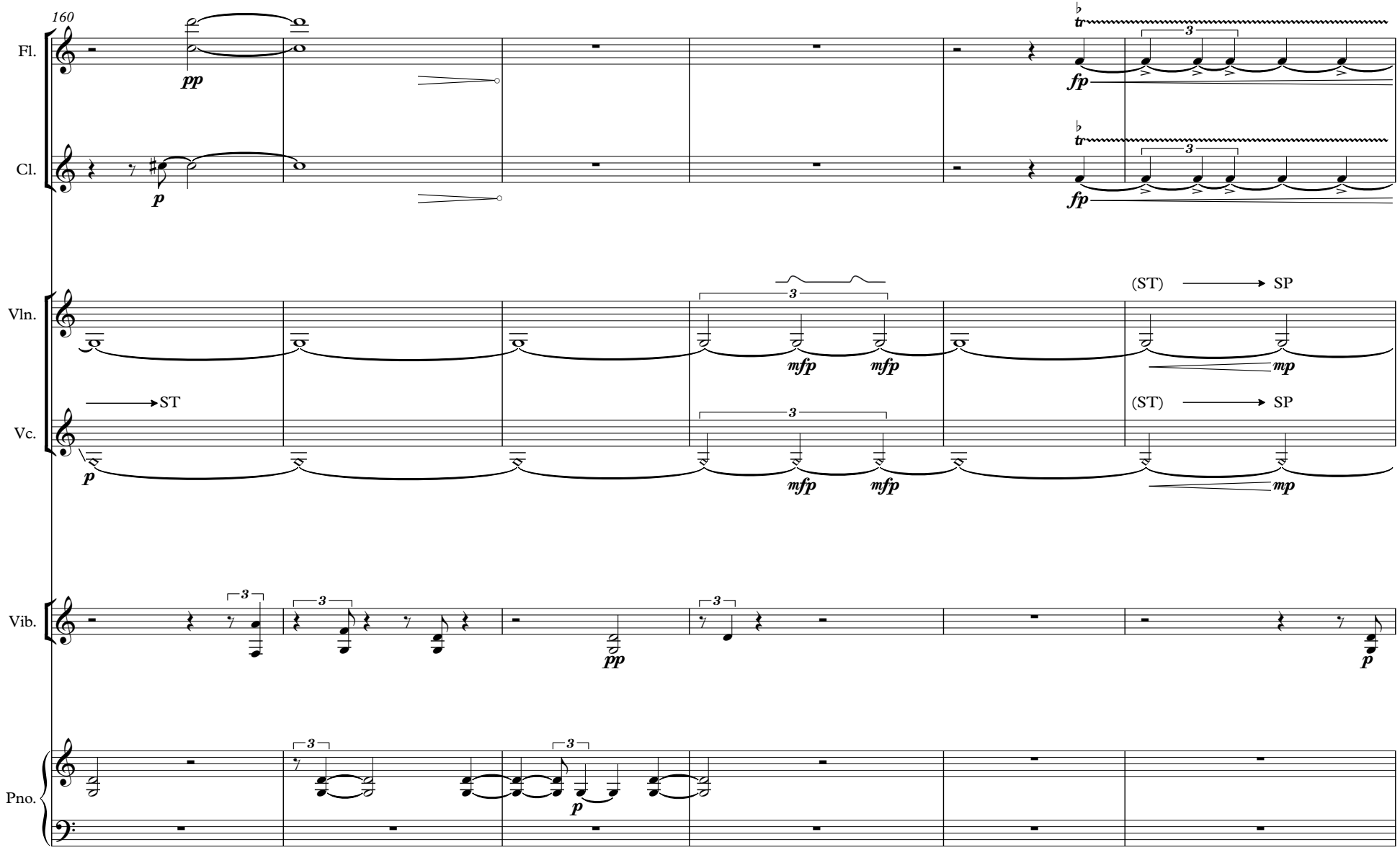

120
I
Fl.
Cl.
III, IV
Vln.
Vc.
(N)
SP
N
I
Perc.
Pno.
take mallets

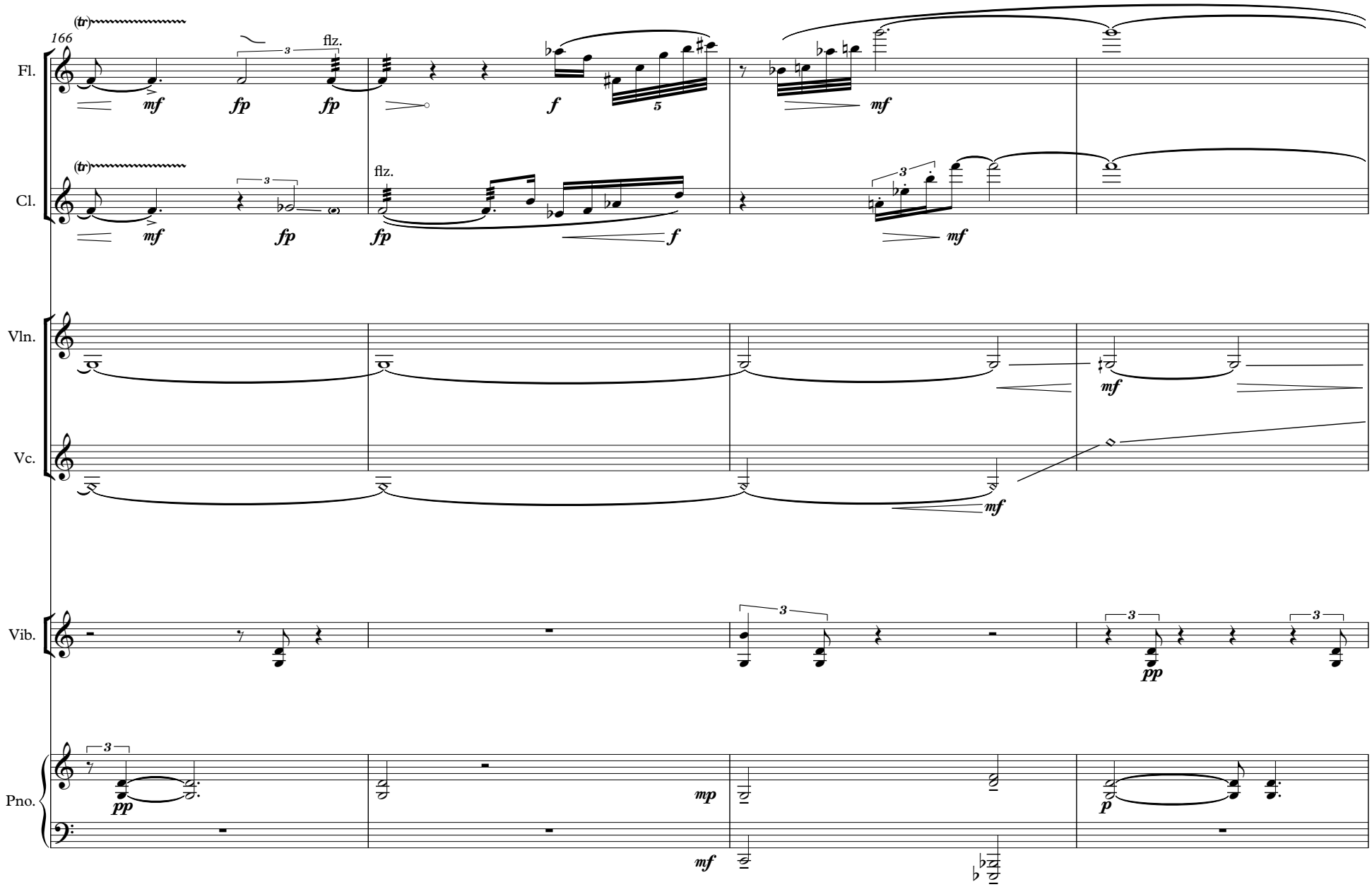

134
Fl.
Cl.
Vln.
Vc.
Perc.
Pno.
vibr.
nv.
ST
N
0
(nv.) → vibr.
tr

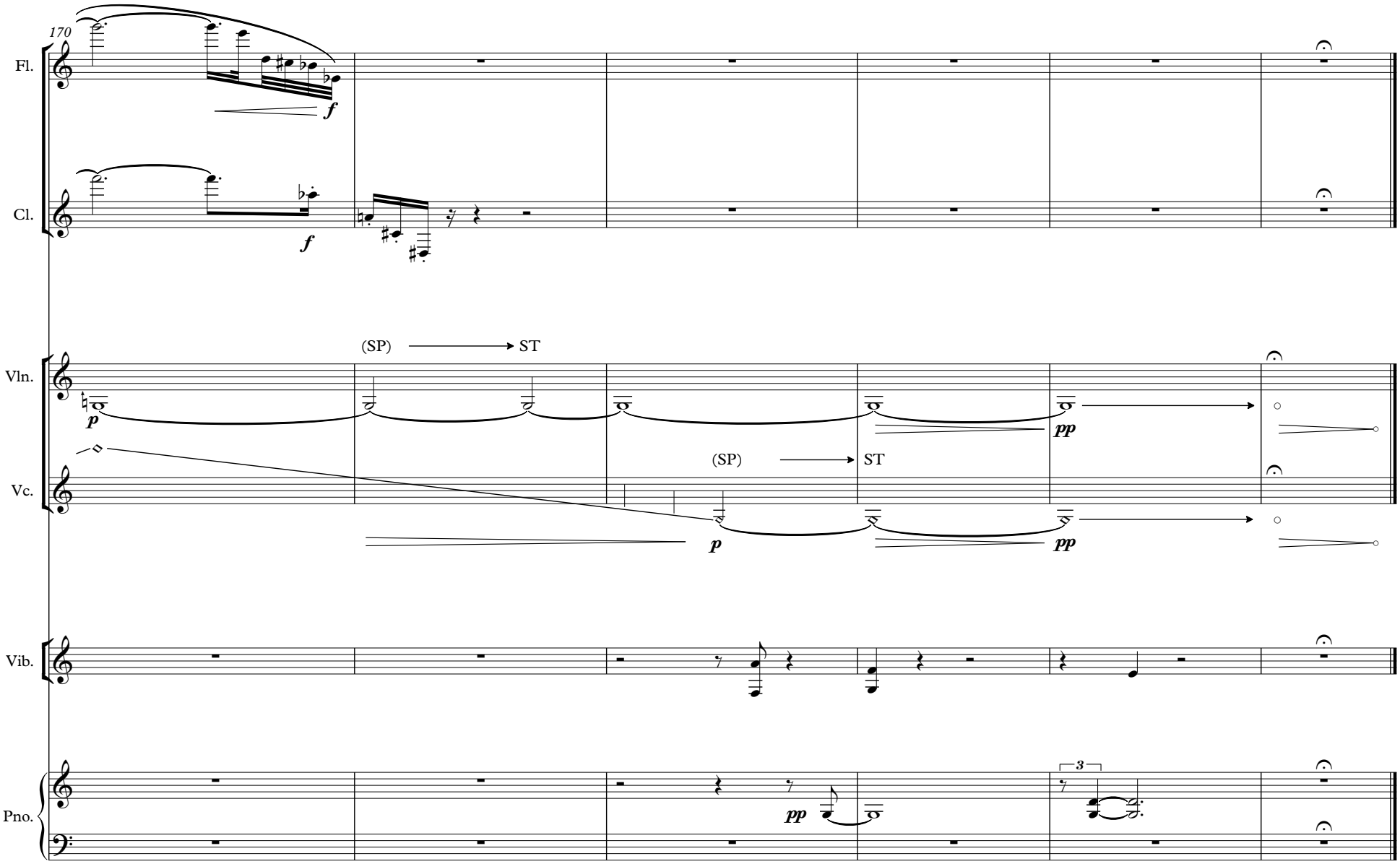

J
(tr)
142
Fl.
sfp
p
mf
mf
Cl.
mp
mp
Vln.
Vc.
III
SP
mp
sim. . . .
* begin as high as possible, indefinite pitch
J
To Vib.
Perc.
fp
Pno.
mfp


147
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
flz.
pp
mf
p
mp
ST
(ST)
SP
mfp
open ped.


K
156
Fl.
Cl.
Vln.
Vc.
K
Vib.
Pno.
SP
SP
(SP)
ST
mf
fp
fp
mf
mfp
mf
mp
mfp
mp
mf
mf
p
mp
pp
mf


160
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
pp
p
fp
tr
3
(ST)
SP
ST
mfp
mp


166
(tr)
flz.
Fl.
Cl.
Vln.
Vc.
Vib.
Pno.
mf
fp
f
mp
p
pp



March 2018